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DATED/*DATÉ* April 30 SIGNED/*SIGNÉ* Howard Janzen

PERMANENT ADDRESS/*RÉSIDENCE FIXE*
2339 RONAN PLACE
Medicine Hat, Alberta
T1B 1A2

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A STYLISTIC ANALYSIS OF STRAVINSKY'S AGON

by

© HOWARD JANZEN

A THESIS

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "A Stylistic Analysis of Stravinsky's Agon" submitted by Howard Janzen in partial fulfilment of the requirements for the degree of Master of Music in Music Theory.

Malcolm Forsyth
Supervisor

Brian L. Harris

External Examiner

28th April 1975.
Date

ABSTRACT

One of the most potent forces in music of our century has been the twelve-tone technique. Critics have often labelled it as artificial or anti-musical, a boon to writers on music and yet the death of writers *of* music; and yet nearly every composer has had to come to terms with it. Many fervent disciples of serialism believe that it is the new common practice while many others maintain that it is not the only style or even a viable style. They have held up as a shining example Igor Stravinsky, one of the great composers of our time and a man who had steadfastly refused to consider "the new blasphemy."

Then when he had reached three-score and ten, he began to explore the new serial manner, confirming the beliefs of some about the historical inevitability of the style, causing others to despair and still others to remark that the old man had simply run out of ideas and turned to the assembly line.

Periods of transition are the most fruitful for musicologists to study, and especially periods of transition within a composer's own style. The ballet *Agon* has been chosen by the present writer because its creation was stretched over the period of time from Stravinsky's first serial experiments to his first fully twelve-tone composition, and contains a mixture of both elements.

There are a number of problems involved in a study of this nature. First, although there are vast quantities of literature about Stravinsky available, there has been little objective technical research done. Second, the composer has consistently shied away from scientific theorizing, a distinctly non-contemporary characteristic. Third, each of his compositions follows its own set of guidelines which may have little or no validity in his other compositions.¶ Stravinsky's many about-faces during his career may be due to no other reason than personal whim.

The bulk of this thesis concerns itself with a stylistic analysis of Agon, an interesting and fascinating study in itself. A detailed consideration of the craftmanship of Stravinsky is the best way to refute those critics of the composer's ability as an old man. Those attributes which make Agon distinctively unique as well as those stylistic elements which are in common with his "neoclassical style" are considered. The personalized manner in which he handled the serial technique is discussed although no great stylistic difference is discovered between the serial and the non-serial portions of the work. Evidence is sought for any trend toward serialism in the non-serial sections, while an attempt is made to find expressionistic sounds and Webernesque techniques.

PREFACE

I am indebted to Jan La Rue, Guidelines for Style Analysis for the basic approach to the research contained in this thesis. The general method consists of using the author's formula, SHMRG, breaking the music down for the purpose of analysis into its constituent sound, harmony, melody, rhythm, and growth (the last including what is traditionally referred to as form but emphasizing the movement aspect).

I have chosen to depart somewhat from the format in order to give the reader a more immediate orientation to the sectionalized nature of each movement; therefore I have placed the category Shape before the SHMR.

There is a certain amount of confusion in the vast amount of literature concerning serialism and its terminology. For the four different aspects of the row, I use the words prime, inversion, retrograde and retrograde-inversion with the abbreviations P, I, R, and RI. I avoid the use of Original because of the confusion of O with a number and I have added a new designation, Inversion of the Retrograde (I of R). Although this is merely a transposition of the retrograde inversion, it is useful to show that it begins with the same pitch as the retrograde.

I use the terms Row and Set interchangeably, while Twelve-tone and Dodecaphonic are reserved for serial manifestations utilising all twelve tones. Pitches within a tone row are numbered consecutively from 1 to 12. Transpositions are numbered from 0 to 11 on the other hand. Thus the non-transposed version of a row is referred to as P whereas if it were transposed up a minor third it would be called P3.

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PART ONE, BACKGROUND

CHAPTER 1

INTRODUCTION

The score of Stravinsky's *Agon* is dated April 26, 1957, although portions of the work had their genesis as far back as 1953. It was begun shortly after the completion of *Three Songs from William Shakespeare* (1953) and work was interrupted in order to write *In Memoriam Dylan Thomas* (1954) and *Canticum Sacrum* (1955) as well as the somewhat less significant *Greeting Prelude* (1955), a canonic treatment of "Happy Birthday to You" in honor of the eightieth birthday of Pierre Monteux. Following the appearance of *Agon*, Stravinsky wrote his first completely twelve-tone serial composition, *Threni*, thus spanning the time-period from his first cautious experiments in serialism to the wholesale adoption of the technique.

Because there is a mixture of serial and non-serial elements in the work, there occur many opportunities to compare the two techniques and to find the stylistic differences, if any, between them. One must consider the manner in which the composer maintained a consistency of style. The problem had occurred previously when the composer abandoned *The Nightingale* to do *Petrouchka* and *The Rite of Spring*. As in *Agon*, composition was resumed on *The Nightingale* in the new manner without adjusting the old, achieving a degree of homogeneity by repeating the

"Song of the Fisherman" at the end of each part.[1]

The opening fanfare as well as the second section of the Double Pas-de-Quatre (bars 81 to 95) were written in December, 1953. About two-fifths of the work were written in Hollywood in 1954, the first two Bransles in Hollywood in the spring of 1956, the third Bransle in Venice in August, 1956, and the remainder was finished from February to April, 1957. While in Venice, Stravinsky had to work in an hotel nightclub during the day and complained of the difficulty of writing his "dry" music in the midst of the humidity.

The score was published by Boosey and Hawkes in 1957. There is also available a two-piano reduction by the composer. The manuscript full score is in the collection of Signora Adrianna Panni, Accademia Filharmonica, Rome; while a pencil manuscript of the two-piano reduction is in the Library of Congress, Washington, D.C.

Agon was premiered on June 17, 1957, the eve of the composer's seventy-fifth birthday, at a special tribute concert concluding the Los Angeles Music Festival, in association with the Monday Evening Concerts at UCLA's Royce Hall. The program must have been a momentous one, with numerous honors presented including greetings from President Eisenhower and a tribute read by Aldous Huxley, in which he spoke of the perpetual dawns in Stravinsky's work. The concert began with Franz Waxman conducting the Los Angeles Festival Symphony Orchestra in a performance of Greeting Prelude. Then Robert Craft assumed the podium for the 1947 version of the Symphonies of Wind Instruments and then directed the American premiere of Canticum Sacrum followed by Agon. Finally Mr. Stravinsky was met with standing ovations as he conducted his own variations on Bach's Vom Himmel Hoch and the Symphony of Psalms. Critic Albert Goldberg singled out the Roger Wagner Chorale and violin soloist Eudice Shapiro for praise.[1]

---

[1] Roman Vlad, Stravinsky (London: Oxford University Press, 1960), p. 200.

The following two days were spent by Stravinsky in recording Agon for Columbia Records while Robert Craft did the same for Schoenberg's Variations, Op. 31.

The premiere of the ballet took place at the New York City Center with the New York City Ballet directed by George Balanchine and music conducted by Leon Barzin. The all-Stravinsky program also included the ballets Apollo, Orpheus, and Firebird. The official premiere was on Sunday, December 1, 1957, but the actual premiere was on November 27 at a benefit concert for the March of Dimes (arranged by a former ballerina who had been crippled by polio). In an attempt to be laudatory, John Martin stated that it would take two premieres to get a work like this really started.[2] If it may be assumed that culture exists outside New York City, then there were three world premieres. The Stravinskys were present at the rehearsals but were unable to attend the performance and returned to Hollywood.

---

[1] Albert Goldberg, "The Sounding Board: Stravinsky Honored at Festival Concert," Los Angeles Times, June 19, 1957, part I, p.24.

[2] John Martin, Review in New York Times, November 28, 1957, p.56.

Agon was commissioned as a result of a grant made to the New York City Ballet by the Rockefeller Foundation in 1954. This is not unusual as all of the works immediately following The Rake's Progress were written on a commission basis: Cantata, Septet, and Three Songs from William Shakespeare.

The dedication is to Lincoln Kirstein and George Balanchine, General Director and Artistic Director respectively of the New York City Ballet. They also received the dedication of Fanfare for a New Theatre in 1964. Mr. Balanchine's extensive and productive collaboration with Stravinsky is detailed in Chapter XVI while Mr. Kirstein's contribution to the ballet is sufficiently distinguished to warrant comparison with Diaghilev. Responsible for many improvements to the American ballet scene, he was the one who persuaded Balanchine to come to the U.S. in 1933. He arranged the commission for the preceding ballet, Orpheus.

Ballet has always been Stravinsky's strong point, his home, as Lawrence Morton would say,[1] greatly influencing even his non-stage compositions. It was commonly assumed that Agon would be the third in a great mythical trilogy begun with Apollon Musagète and Orpheus, perhaps something to match the best-seller category of Firebird, Petrushka, and Rite of Spring. The public was wrong again just as they were when they assumed Stravinsky would continue to shock them with more Rites.

---

[1] Lawrence Morton, "Current Chronicle: Los Angeles," Musical Quarterly, XLIII (1957), p. 537.

The only thing Greek about *Agon* is the title which means an assembly to see games, struggle, contest, public celebration of games. The word is the root of "protagonist," "antagonist," and "agony," and has been in English usage since 1660, rhyming with "telephone," not "flagon."[1] In the clever language of a critic, the only contest is between the choreographer and the composer, who dared the former to show the music was not Greek to him. "Mr. Balanchine made the struggle end in a tie."[2]

The point of departure[3] was F. de Lauze's *Apologie de la Danse* (1623), "A treatise of Instruction in Dancing and Deportment."[4] A manual of dances common in the courts of Louis XIII and XIV, it bridges the gap in dance history between Thoinot Arbeau's *Orchésographie* (1588) and Pierre Rameau's *Le Maître à Danser* (1725). Musical examples were by Marin Mersenne whose books are one of the most important sources of information about early seventeenth-century French music and musicians. As with the Greek title, the only thing French about the score is the very initial suggestion which Stravinsky received from this book. Neither Stravinsky or Balanchine imagined that they were transcribing or duplicating old dances in either musical or dance terms.

---

[1] G.B.L. Wilson, "Letters to the Editor: *Agon*," *Dancing Times*, 48 (August, 1958), p. 504.

[2] John Martin, "Review," p. 56.

[3] Eric Walter White, *Stravinsky, the Composer and his Works* (London: Faber, 1966), p. 452.

[4] Translated by Joan Wildeblood, (London: F. Muller, 1952).

"History was only the takeoff point."[1] One observer said it recalls a court dance as much as a Cubist still-life recalls a pipe or a guitar.[2]

Agon is one of the most popular of Stravinsky's later compositions, a fact which perhaps detracts from the work's value as a representative work of a period characterized by poor box office returns and record sales. When comparing it to Canticum Sacrum, Lawrence Morton pointed out that most people would rather dance than pray.[3] Many of the pieces written before the composer's death were concerned with memoriams or religious topics. Subject matter aside, the music itself contains a great deal that is immediately accessible which contrasts considerably with the other pieces of the period which seem to be addressed to the intellect more than ever in Stravinsky's career.

Nevertheless, there is a great deal of highly organized detail which is difficult to absorb because of the rapid tempo. John Martin said it was insane on the surface but had an irrefutable logic of its own and was done with dignity. He correctly prophesied that it would be controversial, although the controversy was more among dance critics than among their musical counterparts.[4] Dance writers especially lacked understanding of the music. Doris

---

[1] Balanchine's New Complete Stories of the Great Ballets (New York: Doubleday, 1968), p. 10.

[2] Stravinsky and the Dance: A Survey of Ballet Productions, 1910-1962 (New York: The Dance Collection of the New York Public Library, 1962), quoted in White, Stravinsky, p. 452.

[3] "Current Chronicle," p. 536.

[4] "Review," p. 56.

Hering, for example, claimed that Balanchine gave the music a continuity that it lacked.[1]

Recent music of Stravinsky is not liked by either the progressives or the average concert-goer, or as one lamented, "few liked, all hated, none went wild."[2] The English production was hampered by what was universally acclaimed as an appalling orchestral performance, but the London Times directed its barbs against the music itself by stating that there was a bankruptcy of melody, collapse of texture, and even a disintegration of Stravinsky's one virtue: rhythm. In short, the evening was a total waste.[3] The audience did not agree, and the work was received in almost hysterical rapture the first night, according to P.W. Manchester, who, although admitting that it was clever and ingenious, did not think the work had any endearing qualities.[4]

American critics were generally kinder, although the Dance Digest called it the "most bloodless concoction of the season." W.H. Stephan "proves" how unlyrical the work is by the fact that the Dance Notation Bureau quickly and easily notated it (which is very difficult in a narrative ballet), and went on to add that no one would ever want to reproduce it anyway. The new robes for the emporer could only be seen by Balanchine and Stravinsky.[1]

---

[1] "Review: The New York City Ballet," Dance Magazine, 32 (January, 1958), p. 24.

[2] Clive Barnes, "An English Agon," Dance Magazine, 32 (November, 1958), pp. 36-37.

[3] Ibid.

[4] P.W. Manchester, "The Season in Review: New York City Ballet," Dance News, 32 (January, 1958), p. 8.

This creation of choreographer and composer was regarded suspiciously by the Russians. They regarded the music as incredibly difficult to dance to and the choreography as closer to mathematics than to art. Addressed to the mind, it left their hearts cold.[2]

Robert Craft has discerned a number of influences upon the score which are listed here for whatever value they may have.[3] *Jeu de Cartes* shows its head in the Rossini-like Double and Triple Pas-de-Quatre. The second part of the Double Pas suggests *Danses Concertantes* or *Scènes de Ballet* while the pointed rhythms of *Orpheus* are similar to parts of the Interludes. *Apollon* is suggested by the strings of the Pas-de-Deux, the *Symphony in Three Movements* by the tension and sound of Quasi stretto, and Webern's *Quartet* Op. 28 by the Four Duos. The march in the Prelude, although in a much different style, is near to the world of Falla's *Master Pedro*.

Upon considering the stylistic attributes of the music, one is struck more by the similarities to those characteristics of Stravinsky which have become accepted as his trademarks, rather than by any differences which might be expected upon the adoption of such a radically different approach to composition. One is reminded of the maxim that the more things change, the more they remain the same. Heinrich Strobel, writing before Stravinsky assumed the guise of a serialist, attacked the critics of The Rake's Progress who believed that all good contemporary music must be based upon twelve-tone precepts. They are willing to investigate the merely mechanical functioning of the row, he said, but not to explore the functioning of a living artistic organism, "which would require too great an effort--a feeling for the composer's creative fantasy and imagination."[1]

---

[1] W.H. Stephan, "New York City Center Ballet: *Agon*," *Dance Digest*, 8 (March, 1958), pp. 116-117.

[2] Rostislav Zakharov, "Moscow Press Received New York City Ballet," *Dance News*, 41 (November, 1962), p. 12.

[3] Robert Craft, "Ein Ballett für zwölf Tänzer," *Melos*, 24 (October, 1957), pp. 284-288.

With such an admonition in mind, the remainder of this chapter is concerned with general technical observations of the complete work which are pursued in greater depth in the ensuing chapters.

Shape

The various sections of Agon are arranged in a mathematical symmetry, like so many compositions of this century: Pierrot Lunaire uses three groups of seven poems (both numbers with mystical associations); William Walton's Facade uses 21 poems of Edith Sitwell arranged in seven times three; Benjamin Britten's Spring Symphony has five plus three plus three plus one; while The Rake's Progress has three acts of three scenes each.

---

[1] Heinrich Strobel, Stravinsky: Classic Humanist, trans. by Hans Rosenwald (New York: Merlin Press, 1955), p. 165.

Agon consists of four parts of three movements each, according to Lawrence Morton[1] and Eric Walter White,[2] as shown in the table on page 11. However, other authors including Kirchmeyer,[3] Lewkovitch,[4] Craft,[5] and Balanchine,[6] express equal interest in the symmetry of form but have derived a different organizational system from the music as is shown in the second column. W.H. Stephan also follows this division, arranging the movements in three vertical columns (with an error: he forgot the all-important Pas-de-Deux).[7]

It is important to emphasize the twelve pieces (equalling twelve dancers), although the dance divides more easily into three than the music which forms four sections. The first three sections follow the format of male, female, and then a combination. The last section follows a slightly different format, but the dancers continue to appear in a mathematically arranged sequence. There is no plot to the ballet, and it is totally abstract, musically and choreographically.

Both outlines refer primarily to the dancing and not

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[1] "Current Chronicle," p. 536.

[2] Stravinsky, pp. 451-455.

[3] Igor Strawinsky: Zeitgeschichte im Personlichkeitsbild (Regensburg: Gustav Bosse Verlag, 1958), p. 763.

[4] "Agon: Ballet for 12 dansere af Igor Stravinsky," Nordisk Musikkultur, 7 (1958), pp. 89, 91, 93.

[5] "Ein Ballett," pp. 284-288.

[6] Stories of the Great Ballets p. 11.

[7] "Agon," pp. 116-117.

Movements	Alternate Scheme	Title		Dancers
I I	I A	Pas-de-Quatre		4m
II	B	Double Pas-de-Quatre		8f
III	C	Triple Pas-de-Quatre		4m8f
	II A	Prelude		
II I	B 1	First Pas-de-Trois	Saraband-Step	1m
II	2		Galliarde	2f
III	3		Coda	1m2f
	C	Interlude		
III I	D 1	Second Pas-de-Trois	Bransle Simple	2m
II	2		Bransle Gay	1f
III	3		Bransle Double	2m1f
	E	Interlude		
IV I	F 1	Pas-de-Deux	Adagio	1m1f
	2		Male Variation	1m
	3		Female Variation	1f
	4		Refrain	1m
	5		Coda	1m1f
	III A	Quasi stretto		
II	B	Four Duos		4m4f
III	C	Four Trios		4m8f
	D	Coda		

to the music, for neither shows clearly the most readily apparent formal design of the work: the opening Pas-de-Quatre is repeated with only minimal instrumentation changes at the end as the final Coda. While such a design brings the work to a satisfying visual and aural conclusion, perhaps it is too obvious, something Stravinsky himself later admitted.[1]

The first column shows more clearly that the work is basically dissected by the purely instrumental Prelude and Interludes, which are identical except for minor textural alterations to each. The Quasi stretto is also undanced, but it is short and goes nonstop from the movement before and to the one after. Therefore the first system does not recognize it as a separate section in the general outline.

Within each movement, Stravinsky composes in his own typical manner: additive designs in which short contrasting sections are joined end-to-end with little or no development of musical material, except perhaps to make slight textural changes when a passage recapitulates. Furthermore, it is curious to observe how frequently these compositional units are eight bars long; even when Stravinsky uses complete twelve-tone rows, they are often rhythmically distributed so as to occupy eight bars.

Most of the formal patterns are simple ABA designs, with a few rondo-types or binary forms, perhaps the only apparent link to the seventeenth-century dance-forms which were the composer's inspiration. It would appear that Stravinsky was adhering to the established forms rather than exploring the more geometrical and mathematical shapes. However, some of the shorter more Webern-like movements toward the end of the work do tend toward the continuous development ideal with vague sectionalization and disguised recurrences.

---

[1] Robert Craft, Stravinsky: Chronicle of a Friendship, 1948-1971 (New York: Knopf, 1972), p. 234.

Sound

In no other aspect is the genius of Stravinsky so openly displayed as in the art of orchestration. The number of sounds that he has invented with the standard orchestral resources is truly astounding and causes one to wonder aloud why other composers have found it necessary to resort to exotic instruments and other sources of sound production.[1] Many of the sounds were seemingly impossible to produce, many of the combinations of instruments were unthought of, but all fit the musical requirements exactly and form the most intriguing and valuable aspect of the score.

Agon uses the largest orchestra that Stravinsky had called upon since the Symphony in Three Movements from 1945:

3 flutes (including piccolo)
2 oboes plus English horn
2 clarinets plus bass clarinet
2 bassoons plus contrabassoon
4 horns
4 trumpets
3 trombones
harp
mandolin
piano
percussion: timpani
    3 tom-toms or high timpani
    xylophone
    castanets
strings

---

[1] Morton, "Current Chronicle," p. 537.

This was the first time since The Nightingale of 1913 that Stravinsky had used the mandolin. Tuttis are rare; instead there is a succession of remarkable chamber music combinations or concertante-style writing.

Pas-de-Quatre	A fanfare for brass set off by passages for woodwinds and plucked instruments.
Double Pas-de-Quatre	Very busy rhythmical strings with woodwinds. Second section uses nearly all instruments but with a very sparse, open texture.
Triple Pas-de-Quatre	Same as first section of Double Pas.
Prelude	Canons for the 3 flutes (doubled by solo cellos) form the background for a fanfare for trumpets and timpani. Ends with a march for flutes and bassoons.
Saraband-Step	A quartet for violin solo, xylophone, and 2 trombones.
Galliarde	A canon for harp and mandolin with chords for flutes and strings.
Coda	A violin solo counterpointed by flutes and trombone plus piano.
Bransle Simple	Primarily a canon for two trumpets.
Bransle Gay	Ostinato for castanets with rhythmical chords from the flutes and bassoons.
Bransle Double	Violins, brass, and low strings, contrapuntally treated.
Adagio	A string quintet for the most part.
Male Variation	Canon for horn and piano.
Female Variation	Canon for flutes with string ostinato.
Coda	Strings, brass, piano.
Doppio lento	Mandolin and harp.
Quasi stretto	Piano, strings, brass.
Four Duos	Low strings and trombones.
Four Trios	Fugue for strings and brass.

Certainly the most intriguing coloristic device is the harmonics for the contrabasses, usually begun with a short sforzato note on some other instruments leaving the harmonics to sustain the tone.

Especially interesting are the chords in the Galliarde for flutes and double basses, both in harmonics, sounding like a small asthmatic organ. Equally interesting is the Bransle Gay and the violin solo in the Coda to the first Pas-de-Trois.

Harmony

There are no surprises or discoveries to make in this work which were not typical of the"neoclassical" Stravinsky. This is a direct expression of his belief that the period of harmonic discovery is over.[1] "I hear harmonically, of course, and I compose in the same way I always have."[2]

The "wrong-note" style of harmony is common, that is, ordinary major or minor triads with extra notes added a second away from chord tones to disguise the commonplaceness and to give added harmonic tension. Another prevalent chordal formation is the major-minor triad, containing both major and minor thirds, almost a universal language amongst the radical composers of the first part of our century. A few instances of bitonality may also be found.

Chords built with fourths or fifths are widely used. Very often the basic root movements are fourths or fifths, and it is interesting to observe the number of times in which the exact pitch corresponds to that of the open strings of the stringed instruments. Furthermore, many of the tone rows are transposed by fifth relationships.

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[1] Robert Craft and Igor Stravinsky, Dialogues and a Diary (New York: Doubleday, 1963), p. 121.

[2] Idem, Conversations with Igor Stravinsky (New York: Doubleday, 1959), p. 22.

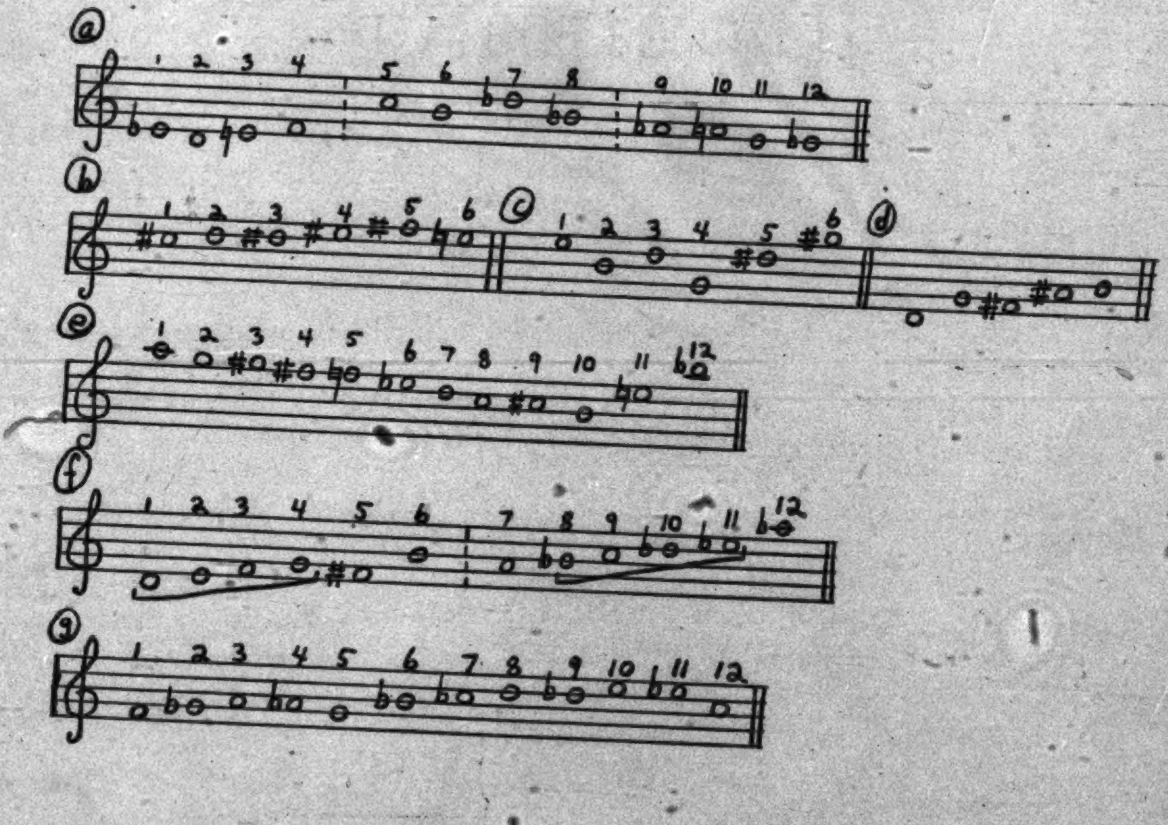
Tone Rows

The first twelve-tone row to appear in the piece is in the Double Pas-de-Quatre in the oboe part, bars 63 to 64 (Example 1a, also shown in Example 13). It is doubtful that this was intended to be serial but merely an accidental discovery in a movement which is highly chromatic and which makes extensive use of the chromatically filled-in minor third. The minor third figures prominently in many passages and many of the serial structures.) Perhaps an analogy may be made between the row, the overall form, and the choreography: three segments of four notes each corresponding to four sections of three movements each or twelve dancers of three Pas-de-Quatres.

The second section of the Double Pas has a number of motives used in serial manner (Examples 1b, c, and d, also discussed in Examples 21, 22, and 23). This serial-but-non-dodecaphonic technique was being explored by Stravinsky around the year 1953 in his Septet and Three Songs from William Shakespeare, although, as will be seen, the chromaticism of several passages approaches the use of all twelve tones.

The first real twelve-tone row occurs in the Coda to the first Pas-de-Trois (Example 1e and Example 41). The next and more extensively used row is found in the second Pas-de-Trois (Example 1f; see also Examples 46, 52, and 54). The first half is used in the Bransle Simple, the second half in the Bransle Gay, and the whole row in the Bransle Double. The first movement treats the hexachord linearly, the second harmonically, and the third uses the row linearly in the outer sections and harmonically in the inner, forming a little symmetry within a symmetry. Although Stravinsky prefers the linear exposition of his rows, the fact that he has used them harmonically here makes it more advanced (if one believes that contemporary serial theory is the ultimate in musical evolution) than any procedure used in his previous composition, *Canticum Sacrum*. The third row is used in the last section of the work (Example 1g and Example 61).

Example 1. Tone rows found throughout work.



intervals of a minor third or smaller are predominant. Tonal implications are readily apparent as well: Example 1e sounds like some sort of chromatically enriched A-scale; Example 1f concludes with tonally defining perfect fourths and contains two minor tetrachords (the first implying D major-minor).

The unity resulting from the use of only a few different intervals is especially obvious in the last row. The Pas-de-Deux Adagio adheres closely to the alternation of minor thirds and minor seconds (like the Double Pas-de-Quatre) and yet seldom refers to the row in its entirety.

Melody

Stravinsky has never been renowned for his lyrical gifts and this composition is quite typical of his melodic style. It "has always been marked by extreme short-windedness and a curious inability to get away from the principal note of the tune."[1] Short fragments, frequently confined to the compass of a fourth are repeated and permutated with little or no sense of climatic direction, in primitive fashion.

Another aspect of his melodic style is prevalent: the use of seconds which when expanded by octave displacements give the sevenths and ninths which were a feature of his style long before he adopted the serial technique.

Although some melodic fragments are infectious, the melodic aspect is of much less importance than the counterpoint, the rhythmic wit, and the inventiveness in orchestration.

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[1] Constant Lambert, Music Ho! A Study of Music in Decline (London: Faber & Faber, 1934), p. 110.

Rhythm

Rhythm certainly plays a profound part in the magic of *Agon*, indeed in all of Stravinsky's music. However, his techniques have become common knowledge by now and need little elaboration: his use of ostinatos, polyrhythm, changing meters, syncopation, and even a suggestion of jazz. The movements having particular rhythmic appeal are the Gailliarde, Bransle Simple, and Bransle Gay. It is interesting to note that the portions containing the most advanced serial writing also have the least purely rhythmic interest. The Adagio from the Pas-de-Deux is the most romantic movement; it also has a Webern-like rhythmic complexity which tends to negate all metric drive, and the Four Duos, the most abstract portion of all, is also almost non-metric.

Agon contains more quick tempo music than any of his more recent compositions. The metronome markings indicated by Stravinsky are often not followed by the composer as conductor. Indeed some of the specified tempos seem difficult to realise but were more closely followed in a performance by Pierre Boulez conducting the BBC Symphony Orchestra on August 20, 1973, at the Royal Albert Hall. The places of most discrepancy can be seen below:

Movement	Indication	Stravinsky	Boulez
Pas-de-Quatre	156	108	144
Double Pas-de-Quatre	116	84	108
Prelude	126	100	
Gailliarde	206	180	
Bransle Simple	84	72	84
Bransle Gay	92	84	96
Bransle Double	112	84	84
Pas-de-Deux: Adagio	112	84	
Coda	112	96	

Perhaps the composer can clarify the issue himself: "I think that any musical composition must necessarily possess its unique tempo (pulsation); the variety of tempi comes from performers who often are not very familiar with the composition they perform or feel a personal interest in interpreting it."[1] However in another place Stravinsky states that it is perfectly natural to feel differently towards a piece in different stages of one's life. (However, his recording was made the day after the world premiere.) This is ample evidence that one must not rely too heavily on Stravinsky's literary efforts when examining his music.

The authentic Stravinsky recording therefore takes twenty-five minutes instead of the twenty suggested on the score. Detailed timings are given below. No movements lasts longer than one-and-one-half minutes except for the Adagio to the Pas-de-Deux. This is the emotional climax of the work, and would require lengthier choreography. Even before the composition was begun Stravinsky and Balanchine discussed the general character of each dance, the approximate tempo, the length of the ballet, as well as the length of each part as specifically as possible.

Movement			minutes: seconds
1	(i)	Pas-de-Quatre	1:54
	(ii)	Double Pas-de-Quatre	1:45
	(iii)	Triple Pas-de-Quatre	1:16
		Prelude	52

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[1] Robert Craft and Igor Stravinsky, "Answers to Thirty-four Questions," *Encounter*, 46 (July, 1956), p. 3.

II (i)	Saraband-Step		1:24
(ii)	Gailliarde		1:24
(iii)	Coda		1:30
	Interlude		55
III (i)	Bransle Simple		1:00
(ii)	Bransle Gay		1:00
(iii)	Bransle Double		1:38
	Interlude		52
IV (i)	Pas-de-Deux	1. Adagio	3:41
		2. Male	14
		3. Female	21
		4. Male	14
		5. Coda	1:32
		Quasi stretto	18
(ii)	Four Duos		35
(iii)	Four Trios		40
	Coda		1:55
			25:00

PART TWO, THE ANALYSIS

CHAPTER II

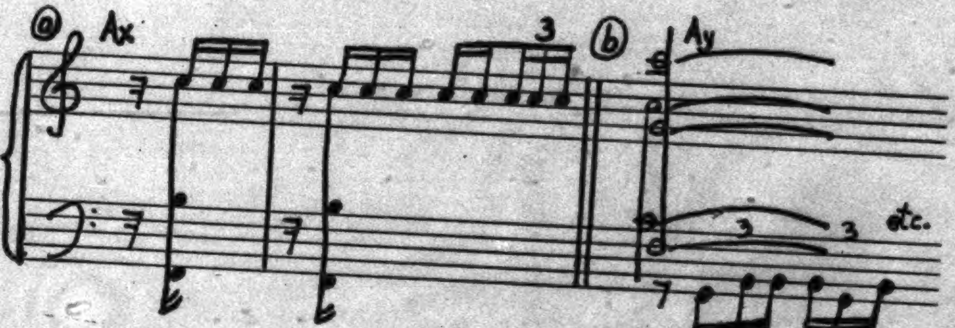
PAS-DE-QUATRE

(As the curtain rises, four male dancers are aligned across the rear of the stage with their backs to the audience.)

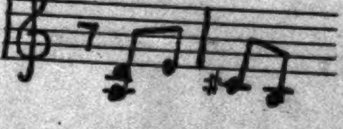
Shape

The overall shape of the Pas-de-Quatre may be summarized simply as A, B, A, B, C, A: a rondo-type scheme with the opening brass fanfare as the ritornello. The A section consists of two different textures, Ax for the contrapuntal brass (Example 2a) and Ay, a sustained cadence chord from the oboes and English horn, while the string basses vacillate on a major third, g to b, in triplet sixteenths (Example 2b).

Example 2. Main musical material.



ⓒ Part B.

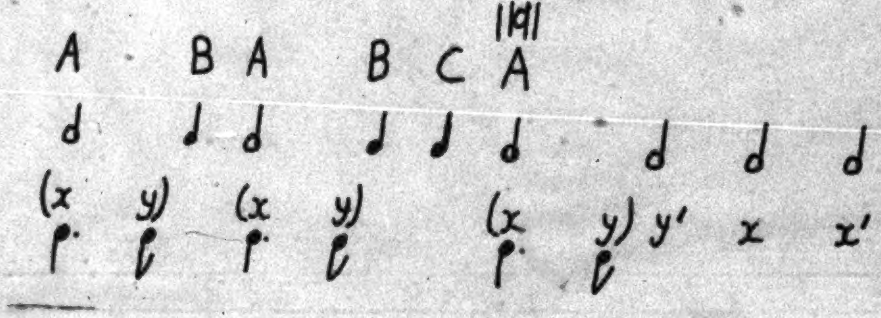


A more detailed diagram would be:

1 A (x plus y)
1 B
2 A (x plus y)
2 B
C
3 A (x plus y)
Ay'
4 Ax
Ax'

A noticeable macrorhythmic relationship exists between the various parts of this dance. The nine bars of A are about twice the length of the four bars of B; C occupies four bars while the final A part constitutes over half the piece with thirty-one bars. Each articulation in the last part is of approximately equal length with nine, seven, eight, and seven bars respectively. An approximation of this in rhythmic notation is illustrated below:

Example 3. Rhythmic proportions of formal subdivisions.



Sound

Stravinsky exhibits an acute sense of tone color throughout this movement. In fact, juxtaposition of the various instrumental combinations is the primary way in which the sectionalized nature of this number is delineated. Ax consists of a fanfare by two trumpets followed by two horns. The accompaniment to this is especially sparse and clear, comprising only three different notes (Example 2a), all three played by the harp, piano, and two different stringed instruments. Ay has a very open sustained sonority from oboe I and II plus English horn, spread over most of the usable double reed range, together with horn I and II. Against this, the _staccato_ triplet sixteenths of the cello and double bass make an almost percussive sound.

Part B (Example 2c) has a very interesting sonority; the plucked harp and mandolin are shadowed by two solo double passes playing in harmonics with a bass formed by the _pizzicato_ double bass and piano. The ensuing fanfare, 2Ax, has no accompaniment and is rearranged as trumpet I and horn I followed by trumpet II and horn III.

C is played by three flutes, two clarinets, two trombones, and harp. 3Ax is begun by the clarinets, then resumed by three trumpets and two horns. Ay' is the most homophonic part of the piece, vacillating between two different wind chords with no sense of harmonic direction. Further enhanced by the slurring, this section reminds one of the way in which a harmonica is played, blowing in and out, in and out, as in several passaged from _Petrouchka_.

The final Ax (number 4) is played by four horns and four trumpets while the coda-like Ax' is reduced to two trumpets and four horns. At the moment of the cut-off of the final chord, a _staccato_ chord from harp and _pizzicato_ basses is very effectively added.

(The fanfare was the first portion of the piece to be written. The earliest version was for three trumpets and dates from December of 1953. The second version was scored for trumpets and harp and was extended by a passage for guitar. The final version is as above, using mandolin instead of guitar.)

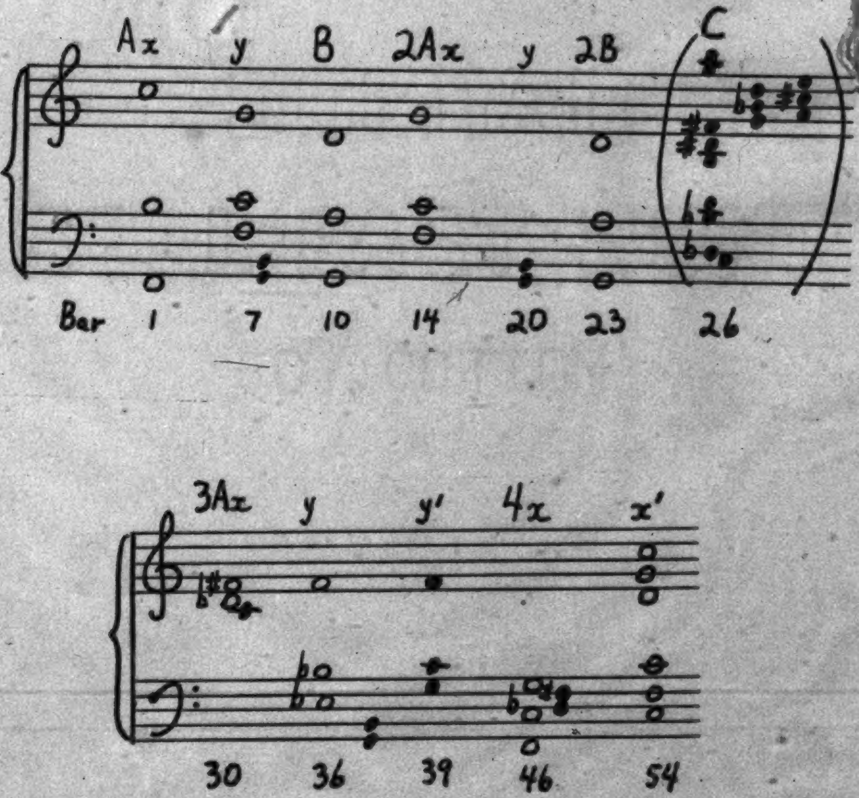
The handling of contrasts is the most notable facet of Stravinsky's scoring expertise. There is the difference between brass and _pizzicato_ vertically at Ax and also horizontally when moving from Ax to B; but the widest divergence of sound resources is found at Ay between the sustained double reeds and horns and the _staccato_ low strings. Great importance is attached to whether a passage should be played _legato_ or _staccato_.

Dynamics are terraced within the narrow range of _mezzo-forte_ to _forte_, although Ay and Ax' (at the end) are marked _piano_. The only _crescendo_ and _decrescendo_ marks are found at Ay' (bars 39 to 42) to emphasize the slurring of the winds. The marking _sforzato-piano_ is frequently encountered which suggests the sound of bells. Often Stravinsky shows no intention of writing balanced chords: as the predominant pitch in a _sforzato_ chord fades, one becomes aware of the presence of lower fundamentals, as one does as the harsh overtones of a bell die away after striking. The vertical interval of a ninth, common throughout this movement is a characteristic of the timbre of bells.

Harmony

The harmonic motion of Agon is typical of Stravinsky's music, with blocks of static sound formations with no sense of harmonic propulsion relying on the tremendous rhythmic drive to avoid stagnation (Example 4).

Example 4. Harmonic regions in the Pas-de-Quatre.



Robert Craft simplifies this to three different polarities, characteristic of sections A, B, and C, respectively[1] (Example 5).

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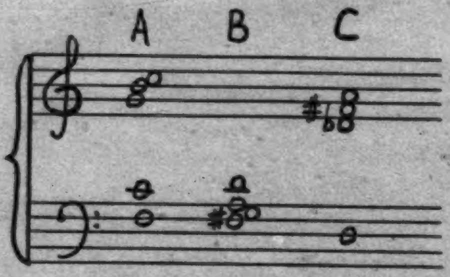
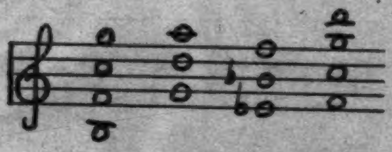
[1] Craft, "Ein Ballett," p. 286.

Example 5. Harmonic polarities in the Pas-de-Quatre.



The prevailing sonority is quintal. Many of the chords are explicitly stacked in fifths while others may be arranged in such a manner:

Example 6. Quintal harmonies.



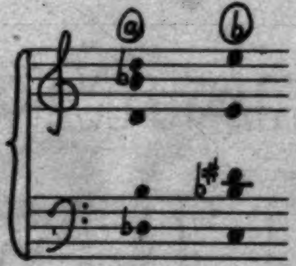
The interval of the ninth thus becomes one of the most prominent, vertically. In a number of these chords, although the lowest note is f, the most important is c. For example at Ay, the single f, although the lowest note, is played by the English horn in a very low register while there are three c's played by the more powerful horns and the oboe (on a high c). Often c is the note played by the trumpets.

Perhaps Stravinsky was thinking of a fifth above and below the tonic, an assumption verified by the movement of the bass. The piece begins with f as the low note (although it could be argued, as above, that c is the tonic). At Ay, g becomes a sort of pedal which is maintained with minimal interruption until bar 43 (see Example 4). During part C the pedal is given to the flute, a tenuous claimant as the foundation of the harmonic structure, but it is present nevertheless in a section lacking in any clear cut tonality. The pedal is absent from bars 30 to 35, (the third Ax), after which g is re-established. From bar 43 to 58, the bass is usually f, analogous to the traditional feeling of subdominant in the coda. The final bass note and tonic is definitely c.

The most ambiguous part is at C, bars 26 to 29. Rather than a single polarity around which the various lines are rooted, one finds that each instrument circles around its own tonal center: the flute on the familiar g-b third, the harp on b-flat and d, the first trombone on a B major triad, the second trombone oscillating between c and d-flat, while the clarinet wavers between A major and G major-minor. It would be very difficult to justify the sonority from Example 5 which Robert Craft claims to be definitive for this section. This chord does occur three times but another formation (Example 7a) occurs three times while the chord in Example 7b occurs four times. Of course throughout all of section C, the interval g-b is sounding, a factor which cannot be ignored when searching for harmonic centers. It may be perhaps improper to speak of chords at all, for the simultaneities are only those chance relationships between independent lines in different keys.

The note c is the lowest in six out of the total thirteen chords in this section, surely a more convincing tonal center than d which is held for only four eighth-notes and which does not seem to have any greater weight due to voice leading or timbral balance.

Example 7. Other chords found in section C.



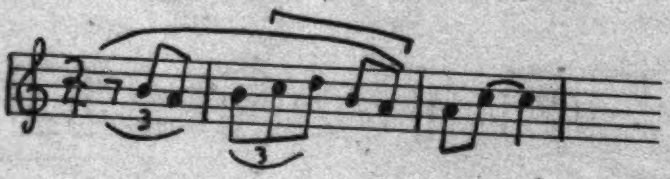
A more important factor is the presence of doubly inflected chords (long a feature of Stravinsky's style) and a number of other semitonal clashes. The size of the melodic intervals in part C is greater, so that the relative positions of the instruments are different in each chord.

Melody

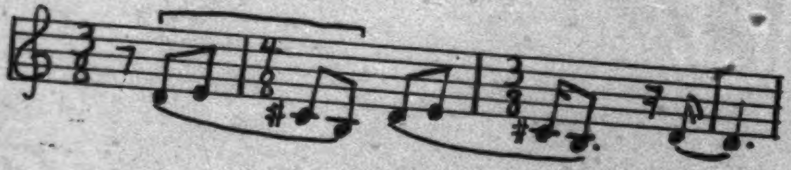
The linear element in this movement is typical of Stravinsky's music, occupying a narrow range of a fourth or a fifth and circling back on itself in different permutations of the available notes. This is similar to the melodies played on a primitive flute having only a few pitches. The performer has no other means of variation at his disposal than to continually change the order of the notes.

A melodic trademark of the movement is the ascending minor third used as the ending of so many phrases. Part C, which is different in most other aspects as well, terminates with a descending minor third (in the two clarinet parts). There is a great deal of similarity between the motive from part A (Example 8) and that in Part B (Example 9). If one added a c-sharp to the middle of bar two in Example 9, one would have the complete melody of Example 8 transposed.

Example 8. Trumpet. Bars 56 to 58.



Example 9. Harp. Bars 10 to 13.



A comparison of the four appearances of the fanfare demonstrates the speed with which the music is travelling from diatonicism to chromaticism (and polytonality). The beginning of the piece is diatonic in C major (with an f-sharp). Section B introduces the chromatic leading tones f-sharp, g-sharp, and c-sharp, which prepares the ear for a c-sharp in the second fanfare. (Here the trumpets are roughly a fourth lower, centered on g, so it was merely a transposition of the previous c lydian-type scale.)

Section C introduces many accidentals and a great deal of tonal ambiguity. The feeling of polytonality is carried over to the third fanfare by holding the d-flat and g-flat of the trombone against the trumpet's c scale. An uncertainty between d and d-flat, and e and e-flat results in the trumpets, which prepares for a transposition to e-flat by the horn. The fourth appearance of Ax is the busiest contrapuntal section so far. There are many accidentals: d-flat, e-flat, g-flat, b-flat, and g-sharp, with a certain prominence given to d-flat and f-sharp. There are frequent cross relationships between the parts. Towards the end, Ax', bar 54 to 60, the tonal differences gradually resolve however, with less vigorous and less independent counterpoint and a more homophonic consistency.

The movement begins with the first trumpet which is vaguely imitated after some distance by the second trumpet and then horns I and II in slow motion. The second fanfare (bar 14) has a quasi canon between the first trumpet and first horn and later between second trumpet and third horn. The next brass entrance (bar 30) uses three trumpets and two horns in a five-part stretto with an even busier texture because of the first appearance of thirty-second notes in the piece. The last fanfare (bar 46) uses four trumpets and three horns in the most involved counterpoint so far.

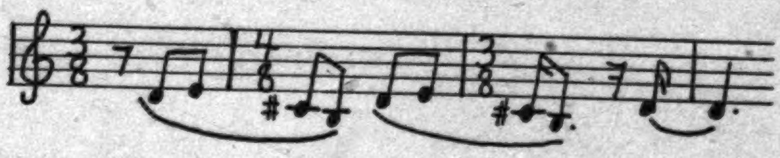
Rhythm

As in so much of Stravinsky's music, rhythm is the vital feature of his style. Most readily apparent in the Pas-de-Quatre is the effective use of syncopation, in particular the beginnings and endings of phrases which are "off" the beat in many cases. The rhythm frequently surges toward the end of a measure while the would-be down beat on the other side of the bar line is only a rest or a tie. Thus the bar lines and meter changes are important to the interpretation. There are very few written down-beats. The opening chord of the piece sounds like the down-beat, and it is not possible to tell that it actually began after a sixteenth rest. The listener is surprised by the entrance of the low strings at Ay on the written second beat. However the irregular alternation of g and b in a triplet rhythm soon causes one to lose track of the beat again. Ay is a sort of caesura, but a very uneasy one with a great deal of activity underneath.

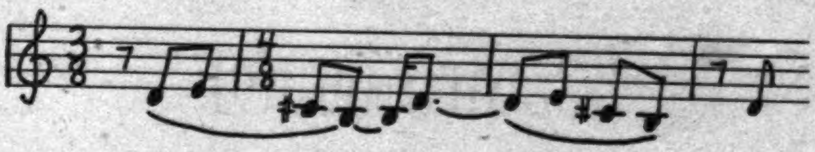
The use of syncopation matches in importance the conflict of duplet and triplet sixteenths (which become eighths at the end). There is a wide range of note values used throughout the movement: half, quarter, eighth, sixteenth, and thirty-second notes, dotted quarters and eighths, as well as triplet eighths and sixteenths.

There is a welcome and subtle rhythmic variation between the two appearances of B. The second version is elongated and elided with section C without a noticeable loss of length:

Example 10. Harp and mandolin. Bars 10 to 13.



Example 11. Harp and mandolin. Bars 23 to 25.



The rise in textural and harmonic complexity throughout the movement is paralleled by the rise in rhythmic intensity. For example, the cumulative power of the thirty-second notes is judiciously introduced in bars 33 and 51.

The time signature vacillates between 4/8 and 3/8 with never more than three consecutive measures of either. An important exception to this is at the conclusion of the movement where the tempo is augmented to eighth notes within a time signature of 2/4. This also happens at bars 43 to 45 when the music prematurely slows just before the last entrance of the fanfare. Despite the rhythmic, harmonic, and textural vitality of the brass in the last fanfare, the renewed vigor is not maintained, and the movement reverts back to the coda-like 2/4 section.

The metronome marking is 156 to the eighth note although it is performed in the Stravinsky recording at 108.

CHAPTER III

DOUBLE PAS-DE-QUATRE

First Section

(Eight female dancers)

Shape

The Double Pas-de-Quatre is easily and clearly divided into two sections: the first in 4/8 time from bar 61 to 80 and the second in 5/8 time, occupying bars 81 to 95. The first section may be further subdivided into three parts:

Part A	from bar 61 to 68
Part B	from bar 69 to 73
Part A	from bar 74 to 80

A characteristic cadential figure consisting of three consecutive downbeats is found in bars 73 and 80.

Sound

This movement is generally built of four different layers: the woodwinds, the rhythmic ostinato of the strings, the second violin figure, and the contrabass (which does not appear in part B).

The most prominent part of the score is given to the oboe and bassoon, two octaves apart. It was apparently the most difficult oboe passage Stravinsky had ever written until that time.[1] It is in a very high range but descends to a more comfortable register at which point the clarinets take it up in octaves. The reprise of A finds the oboe and bassoon phrase answered by the trumpet *marcato in piano,* playing *staccato* in a low register (the same register in which the bassoon was playing).

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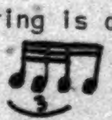
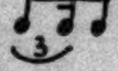
[1] Craft, "Ein Ballett," p. 286.

The busy-ness of the writing is due primarily to the first violin with its irrepressible  . In such a setting, rests are crucial, and one finds that there are only four eighth-rests: once to mark the return of Part A in bar 74, in the next bar following a singular but welcome *pizzicato* triple stop, and the fourth time to set off the three-beat cadential figure in bar 80. The first violin occupies a narrow range from d' to e"-flat. It is consistently accompanied by one other part, usually the cello but sometimes the viola in order to take advantage of open strings. This is the explanation for the use of viola in bars 76 to 79, and at bar 67 where the open d' string is maintained against a rising figure on the second string which changes the pedal from d to a. At bar 72 however, the viola is used because of the range (the cello is only used in the register from d to a'), as well as to expedite the addition of violin II and the cello to a grand four-part rhythmic unison (although lasting only three beats) at bar 80, the end of the section. Sometimes the rhythm of the part which doubles the first violin becomes simplified to  .

Open strings play an important role in the genesis of the piece: they allow the middle note of the cello's triplet to be sounded as an harmonic an octave higher than the other two (in unison with the middle note of the first violin), and were a deciding factor in the choice of the pedal notes used throughout the movement.

Violin II, with the indication marcato, contrasts considerably with the other string texture: legato rather than spiccato, duplet rather than triplet, anacrusic rather than crusic, and with articulation patterned after the woodwinds. On first hearing, it is difficult to perceive this important structural component, which tends to be rather anonymous against the more colorful winds and the busy strings, so the composer has emphasized it in several ways. Following a basic tenet of the art of counterpoint, motion in one part against rest in another, the thirty-second notes of the second violins are placed against the sixteenths of the other strings. At first the figure is only played when the woodwinds have a rest, even if only of a thirty-second's duration. Furthermore the articulation is the opposite of that of the oboe and bassoon, that is, it is slurred when they are staccato, and it is staccato when the woodwinds are slurred. The contrabass plays a special role because its few notes are placed in between the woodwind phrases, as punctuation. Except for the very first note, all notes are off the beat, and only the note D is used.

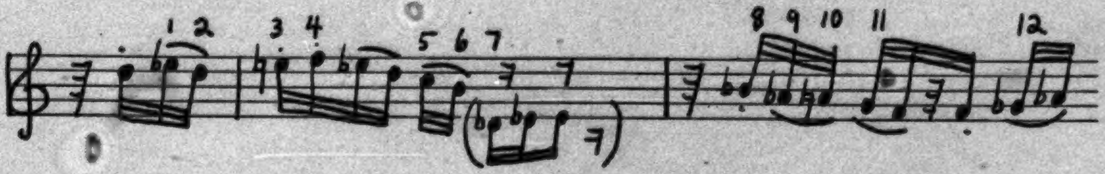
The winds in part B have triads doubled in such a way that only three different pitches are actually used. The two-note phrases of eighth notes give an impression of an augmentation of the short breathless figures found in the strings. Treble register triads (played by flutes, clarinets, and trumpet) are answered by those in the alto (with clarinets, bassoons, and horns). The flutes, trumpet, and horns are instructed to play flutter-tongue, a dialogue of two intriguing sonorities.

Dynamics, as in the Pas-de-Quatre, are terraced and do not change frequently or to a large degree. Stravinsky depends on textural means to delineate the form (a baroque concerto grosso idea) rather than paper indications of loud and soft. Nearly everything is marked poco forte with an occasional variant for purposes of balance. There are almost no indications of crescendo and decrescendo, in fact, the rising melodic, textural, and harmonic tension preceding the climax at bar 73 is contradicted by the indication non crescendo. However, the return of A is marked piano with a crescendo leading up to the next climax at bar 80.

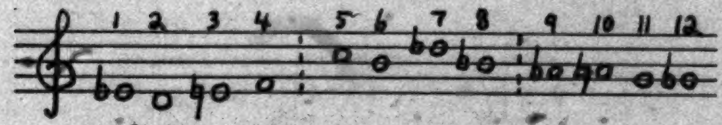
Harmony

In contrast to the preceding Pas-de-Quatre, the Double Pas-de-Quatre is highly chromatic, a transitory phase between diatonicism and serialism. The main notes of the structure are constantly disguised under a barrage of chromatic neighboring and passing tones. In a particular instance towards the beginning, bars 63 and 64, the oboe and bassoon gradually introduce the twelve different notes of the chromatic scale (Example 12). The d-flat and e-flat are played by violin II.

Example 12. Bars 63 and 64. Oboe.

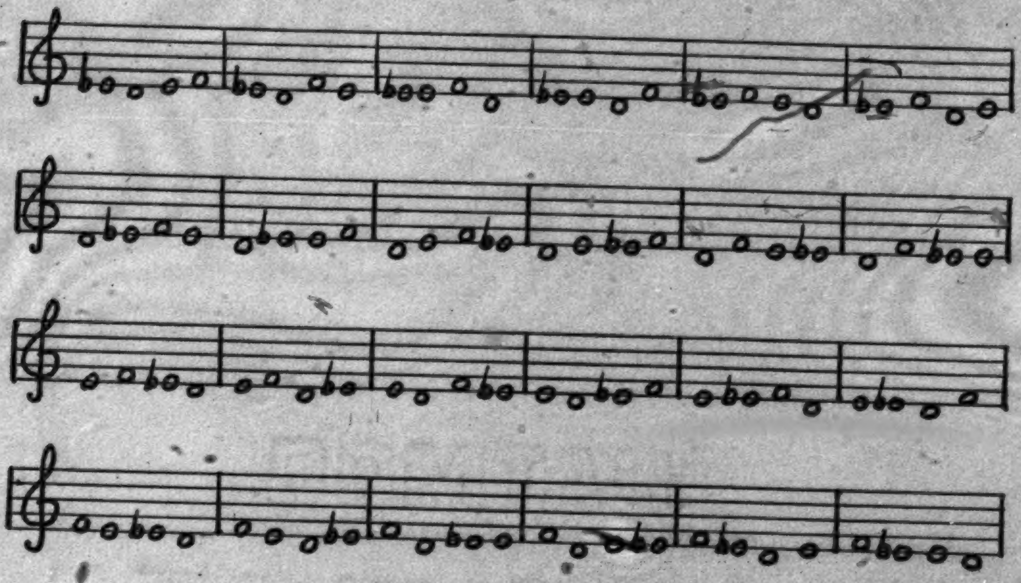


Example 13. Series found in Double Pas-de-Quatre.



As interesting as the discovery of a twelve-tone row may be, its appearance may be entirely accidental. (Stravinsky composed this section before he dropped it to work on In Memoriam and Canticum.) No attempt is made to use the series in the given order from one to twelve, or to use any of the standard inverted or retrograde forms. What is significant is that each of the three tetrachords chromatically fills in a minor third, the relative pitch arranged in a different order each time. In fact, twenty-four permutations of each tetrachord are possible (Example 14), and this plus the twelve transpositions of each version provides the thematic material for this movement. The incessant thirty-second note motion certainly permits the exposition of many of the possibilities.

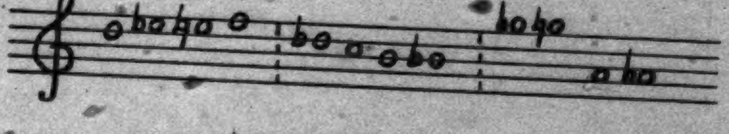
Example 14. Possible permutations of a tetrachord within a minor third.



Although there may be evidence of serial organization, the overall effect is simply that of chromaticism.[1] Major and minor seconds succeed each other in haphazard fashion, and a melody seldom returns on its original path.

Further investigation of the row shows a symmetrical arrangement around d, a factor which may or may not have concerned Stravinsky at this point.

Example 15. Symmetrical arrangement of series.



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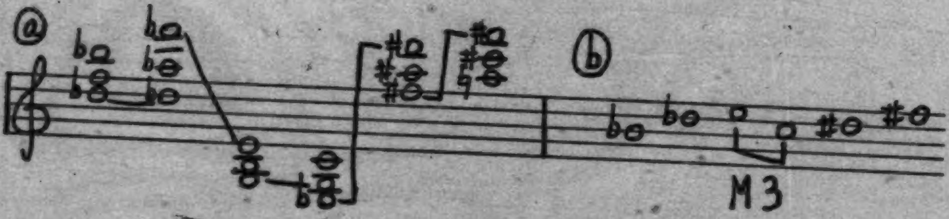
[1] White, Stravinsky, p. 453.

The winds in part B have a series of six different minor triads in first inversion (Example 16).

Example 16. Winds in part B.



There is one note in common between each of the six triads (the straight lines in the example). If we label the first pair of chords as x (with the melody rising a diminished fifth), the second pair (with the falling top voice) as y, and the third pair as x', the motivic construction of part B may be illustrated with the letters:

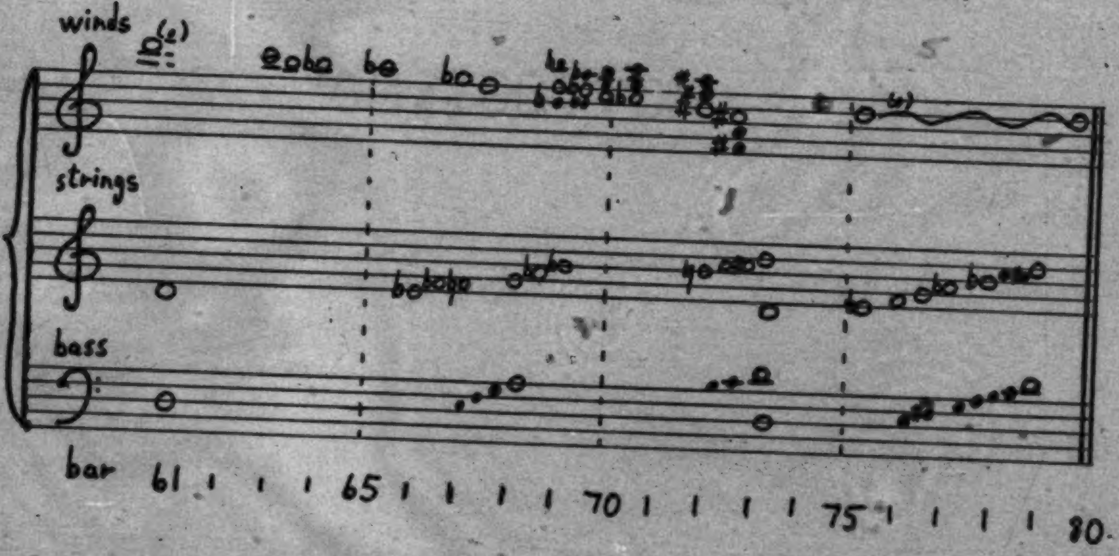
x y x, x y x' x'.

Again there is symmetry of construction: all roots are separated by the distance of a minor third except for the central major third between e minor and c minor (Example 16). The end result is that all twelve notes of the chromatic scale are represented in these chords. The fact that the chords are minor and that the roots are separated by minor thirds is yet another demonstration of the importance of the interval of the minor third.

The tripartite organization of this section of this movement, already indicated by textural and thematic considerations, is further verified by the bass movement. There is a D pedal from bar 61 to 67, an A pedal from 68 to 71, and a return to the D pedal in bars 73 to 80. Both D and A are open strings. For the one bar not mentioned above, bar 72, the winds already have the note "a" as a member of an f-sharp minor triad so the bass was moved up to b to avoid the release of too much harmonic tension. Also in this section the strings have temporarily abandoned their upward motion from d' to d" and seem to dawdle around a'.

By means of Schenkerian analysis, the unfleshed skeletons of each layer (winds, strings, and bass) of music are placed on top of each other to reveal the ultimate simplicity of the underlying structure and the tremendous pull toward the d minor triad tonality (Example 17).

Example 17. Layout of Double Pas-de-Quatre, First Section.

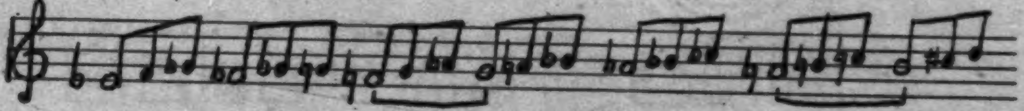


There is a surprising amount of vertical consonance; a great number of sixths form common triads with the pedal. This is disguised by frequent clashes with chromatic neighboring tones, and the continual clash of d with e-flat (and its transpositions) creates enough muffling to overpower the ear's ability to pick out the common-place sounds involved.

Melody

The melodic importance of the minor third is always apparent, due to the constant outlining of that interval by the melodic line. For instance, the second violin part progresses by a sequence of minor thirds (Example 18). The first two notes of the second violin part, d-flat and e-flat in bar 63, form part of the series for oboe and bassoon.) True to fashion, Stravinsky chooses to repeat some segments of the sequence, making it somewhat more complex than illustrated here.

Example 18. Violin II. Bars 64 to 73.

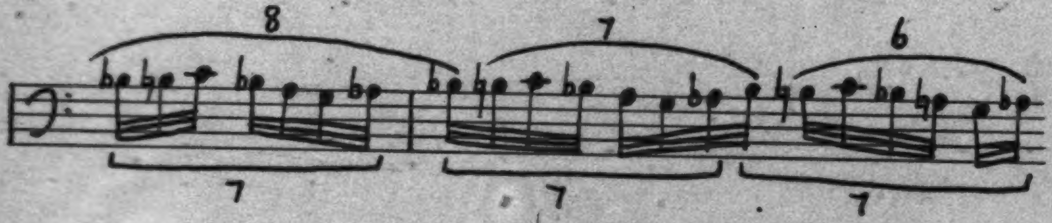


Although this sequence uses a tone followed by a semitone, the reverse of this is frequently encountered in other parts. The symmetrical arrangement of the scale formed by the bottom note of each segment as shown by the brackets in Example 18 is: semitone-semitone-tone, semitone-semitone-tone. Violin I also follows this progression for every time its trill figure moves upward; the second violin covers it on the same pitches.

The general direction of the melodic line may be discerned by extracting a chromatic step progression in the style of Heinrich Schenker. The second staff of Example 17 shows the strings rising from d' to d" at the end of Part B (dawdling around a' for most of Part B) and making the same ascent again in Part A'. Similarly the step progression for the oboe (doubled by bassoon) descends from f''' in bar 62 to f" in bar 67. The line may be continued through part B (following the whole notes in Example 17) down to d" where it stays closely centered throughout the reprise of Part B.

A great deal of excitement is generated by the fragmentary start of the woodwind melody. At first the design is additive, each phrase adding a couple of notes. Then in bar 64 a breathless quality is endowed by frequent thirty-second rests which prevent any smoothness of execution by the performer. Bars 65 and 66, although being the longest passage without rest, have a curious phrasing (Example 19) which helps to maintain the previous excitement. The three segments of seven notes each (marked by square brackets) are phrased in slurred groups of eight, seven, and six.

Example 19. Bassoon. Bars 65 and 66.



Rhythm

Rhythmic pulsations are very strong. The untiring strings sound like a series of down-beats, and it is hard to feel any sense of meter. The other parts do not help out as they are quite fluid and in a continual state of flux.

The tempo is marked 116 to the quarter but again the recording by Stravinsky is considerably slower at 84.

CHAPTER IV

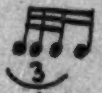
DOUBLE PAS-DE-QUATRE

Second Section

Shape

This section may be broken down into three parts of roughly five bars each:

Part A	bars 81 to 85
B	86 to 90
A'	91 to 95

In the first part, the oboe, clarinet, and strings, have figures made up primarily of sevenths and ninths while many of the other instruments have broken triad figures. In the B part, the clarinet and strings have the  figure while flute, cello, and oboe have augmented versions in sixteenths of the wind phrases from the first section. A' has a slight resemblance to the first part due to the fact that the oboe and clarinet have large leaps once more while trumpet I has broken triads.

Sound

This section requires many instruments for its performance while each player contributes proportionately little to the overall effect.

Dynamic markings are administered in exacting and liberal dosages. In the first bar, for example, the various instruments are instructed to play mezzo-forte, tranquillo, pianissimo possible, marcato ma piano, poco sforzando, and sempre tenuto. There are many indications throughout the movement such as dolce, cantabile, and espressivo.

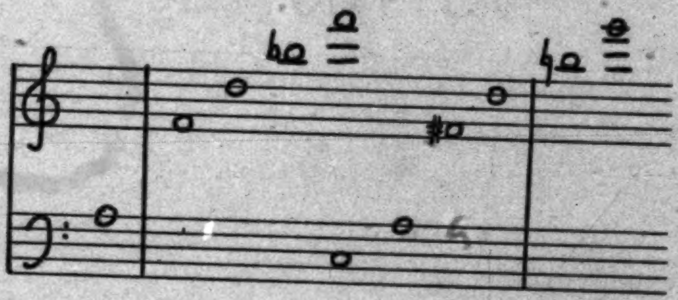
Phrasing and articulation marks abound. Some instruments are with and some without mutes, some are slurred and some staccato, some are bowed and some pizzicato. The glissandi for viola and cello are interesting in that the soloists play arco and the others pizzicato. The glissando is an upbow while the note of arrival is emphasized with a staccato downbow. An indication of the preciseness of workmanship is to be found in the two unison flutes, where one plays legato eighths while the other plays staccato sixteenths with rests in between. Perhaps Stravinsky was seeking to endow the sustaining instruments with the qualities of a percussion instrument such as the piano with a sharp attack and a quickly fading tone.

Harmony

The second section begins with a broken A-minor triad played by the contrabass, bass trombone, bass clarinet, and second and third trumpets. This is further evidence of the importance of the minor third and of the minor triad as was shown so often in the previous section: as a melodic factor, in the triads played by the winds in the B part, and in the overall primacy of the notes d, f, and a, as was shown by the Schenker-type analysis of Example 17.

The reader will recall how the bass line for the Pas-de-Quatre moved a fifth above then a fifth below the tonic, with a long emphasis on the dominant followed by a shorter reference to the subdominant just before the final return to the tonic. It is reasonable to expect a similar motion in the Double Pas-de-Quatre. The first section (discussed in the last chapter) was firmly grounded in the tonic D. The second section has an A-pedal, although it may be somewhat difficult to find it during part B where it is usually present in the trill figure of the clarinet and violin I. Frequently, however, lower-neighbor tone G seems to take preeminence. At the beginning of the A' section, A is more firmly established as the bass but is quickly abandoned by the strings in an upward sweep to the subdominant, a cycle of sixths pattern:

Example 20. Strings. Bars 92 to 94.



The final sonority is a g major triad with an added c in the oboe part. This does not sound as dissonant as one would think because the g to b trill in the first flute part softens the clash considerably. It is interesting to note that the flute had this g-b interval in a prominent place once before, in part C of the Pas-de-Quatre, bars 26 to 29.

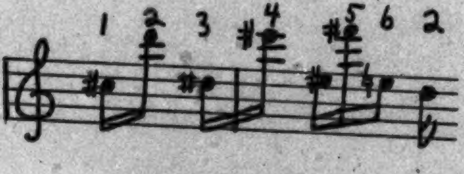
Since the movement ends on the subdominant one must look to the beginning of the Triple Pas-de-Quatre for the reestablishment of D as the tonic. It may seem unjustified to extend the analysis into another movement merely to prove the existence of something the analyst thought must have been there before he started looking. However the procedure was convincingly used by Rudold Reti[1] to prove thematic relationships by borrowing notes from the end of one movement or the beginning of another. The ear hears such relationships regardless of the double-bar lines. In any case, the next movement is attacca subito.

Melody

Apart from the instruments involved in playing the broken A-minor triad, there are instruments playing melodic figures (flutes and trumpet I), and there are instruments playing disjunct leaping figurations (viola, cello, oboe, clarinet, bassoon). The viola and cello play the notes a, b, c-sharp, c, an embellishment of the A-minor tonality. These notes are played in three different arrangements and then transposed up a major second.

The oboe part has a figure composed of all six chromatic notes within a perfect fourth--a sort of hexachord row:

Example 21. Oboe. Bars 82 and 83.



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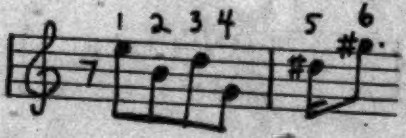
[1] Rudolph Reti. The Thematic Process in Music, (London: Faber and Faber, 1961).

The last two notes overlap with a clarinet figure using the same notes. The oboe then takes the motive up a major third (P4), overlapping with the clarinet on the original pitches, and then followed by the bassoon with a retrograde of the series. It is interesting to note that the P and P4 forms of the series comprise all twelve notes of the chromatic scale except b and c which are given to the trumpet at this point (bar 85).

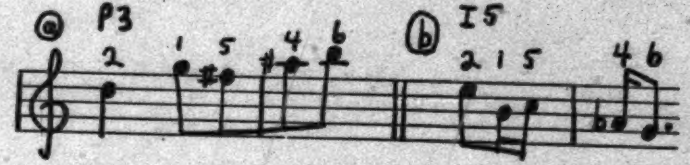
A hexachord row with a more involved and extensive usage is found in the flute:

Example 22. Flute. Bar 81 and 82



Tonal implications, found in many of Stravinsky's rows, are readily apparent here. The row comprises three pairs of perfect fifths, and the first four notes suggest an E minor seventh chord. One could interpret all six notes as belonging to a seventh chord with inflectable thirds and sevenths, but there seems to be no evidence that Stravinsky made use of this aspect of the series. Counterpointing the flute is the first trumpet with a line which seems to be an embellishment of the g major triad portion of the above hexachord row (Example 23a). This is repeated and then followed by an inversion (Example 23b) which suggests the E minor triad factor in the row.

Example 23. Trumpet. Bars 81 to 82, 85 to 86.

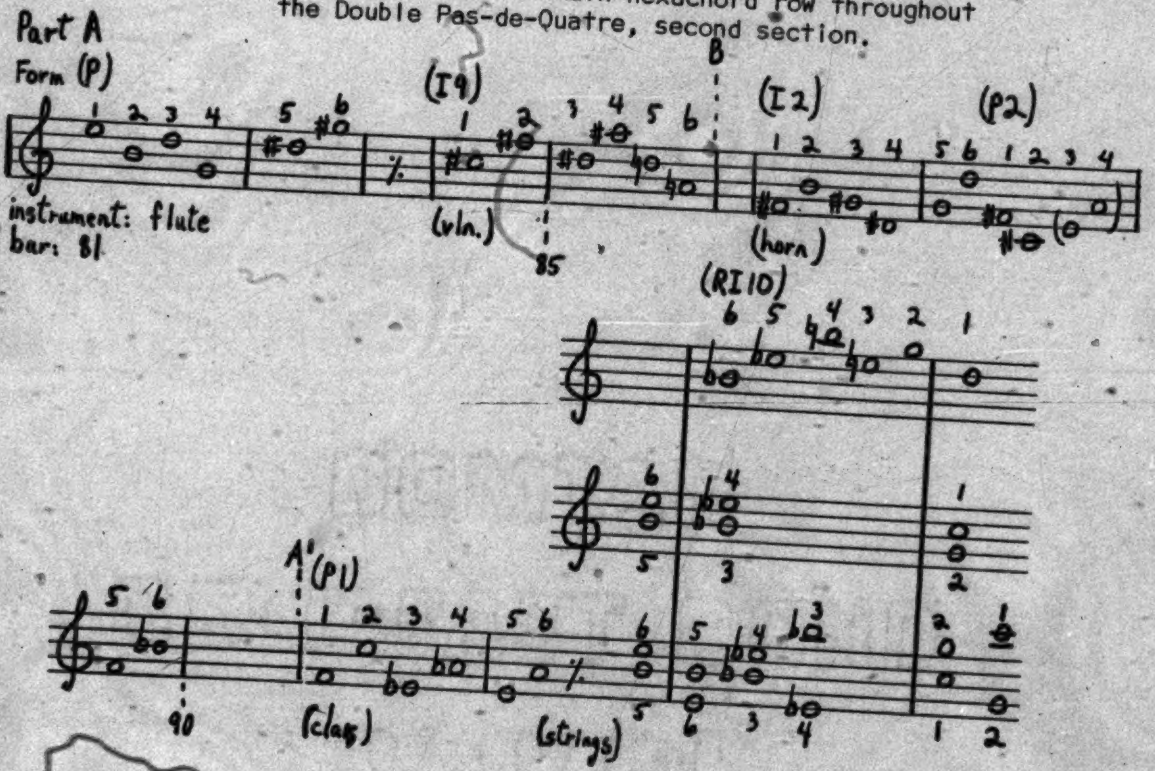


Mention has already been made that the b and c in brackets supply the only missing notes from the possible total of twelve by the combined series for clarinets and oboes. Further investigation reveals that these figures are permutations of the P3 and I5 forms of the flute series respectively as shown. Number 3 (e-sharp) of the original is found in a prominent position in the oboe and flute I parts (bar 83) while number 3 of the inversion (C-sharp) is the last note of the bassoon playing the retrograde of the row in Example 21. It is interesting to note that the flute row, the oboe row, and the trumpet figure (Examples 21, 22 and 23) include all twelve tones except a and c, vital components of the underlying harmony.

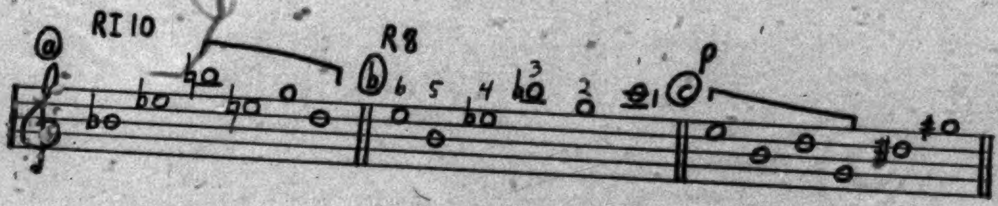
The various transformations and transpositions which the series from Example 22 undergoes is demonstrated in Example 24.

The final few bars make an interesting study. RI10 (flute III, Example 25a) contains the same pitches as R8 (Example 25b, oboe, clarinet, trumpet and horn), except for the final d instead of c. RI10 contains the same pitches as the opening P (Example 25c) which was also for flute, except for b-flat instead of a g-sharp. The final four notes of the flute are the same as the first four at the beginning of the section, spelling an e minor seventh chord (Example 25).

Example 24. Development of the main hexachord row throughout the Double Pas-de-Quatre, second section.



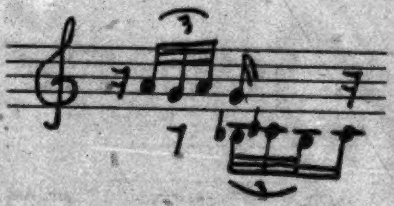
Example 25. Row forms used at end and beginning of section.



The voicing of R8 is noteworthy as well. The trumpet has the row intact while the horn mirrors it with its complementary note of the perfect fifth diad. The order of pitches for the horn thus becomes 5, 6, 3, 4, 1, 2. The resulting simultaneities are identical to those of the oboe and clarinet which sound the notes of the row in pairs.

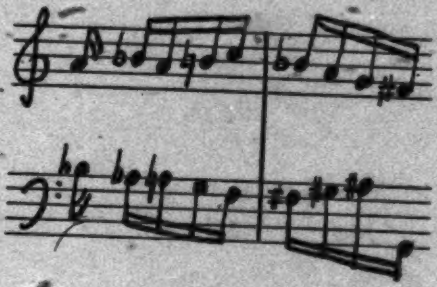
Part B has not been discussed extensively except to state that the pedal note A was usually found in the trill figures which referred back to the first section of the movement. Half of the instruments which participate in this figure have the triplet on the beat while the other half have it off the beat, so the feeling of constant downbeat is no longer present.

Example 26. Violin and clarinet. Bar 89.



During this part of the movement, there is an appearance of I2 and P2 of the hexachord row from the horns; and the a-b, c-sharp-c, glissando figure appears one more time. The remainder (flute, cello, and oboe) uses material taken from the oboe and bassoon theme from the first section. The cello in bar 86 contains the same pitches as the bassoon in bar 64, the rhythm smoothed out and augmented to sixteenths (Example 27, lower staff). The flute meanwhile plays the bassoon phrase which immediately preceded this in bar 63, transposed a perfect fifth higher (Example 27, upper staff). When the two phrases are put on top of each other in this manner, another relationship is revealed; they are inversions of each other.

Example 27. Flute and bassoon. Bars 86 and 87.
(See also Example 12.)



Later, in bars 90 and 91, the bassoon phrase from bar 63 appears again, this time in the oboe part transposed down a perfect fifth, yet another example of the fifth above and fifth below relationship.

Rhythm

Although this section is in the same tempo as the previous section of the Double Pas-de-Quatre, it seems slower. There is less rhythmical busy-ness with longer note values, and the pulse is not as apparent or driving. It is more fluid, the 5/8 meter being a contributing factor, and it is difficult to feel any kind of downbeat, in contrast to the last section where everything seemed to be a downbeat. There is less variety of rhythmic figures, usually an eighth note pulse with sixteenths on most of the beats. There are a few triplet thirty-seconds which are staggered to weaken the beat rather than reinforce it as they did before.

Summary

Despite the serial implications, the music is less chromatic than before and lines are more diatonic when read horizontally. However there are more layers of activity vertically, and often the composer seems to be seeking deliberate dissonances between them (for example, the parallel sevenths and ninths between the oboe and flute parts at bar 90) rather than the incidental dissonances found before. The basic underlying sonority is often quintal with the resulting importance of the interval of the ninth.

CHAPTER V

TRIPLE PAS-DE-QUATRE

(Eight female and four male dancers)

Shape

The Double and Triple Pas-de-Quatre should be taken together, for the latter is an "imitation" of the former, according to Stravinsky.[1] They are the same tempo and the end of the last movement is marked attacca subito while the beginning of this one is marked Coda. In many respects there is a da capo feeling to this movement, a fitting way to conclude the first quarter of the work. There is a return to the 4/8 meter and to the materials and activeness of the first section of the Double Pas-de-Quatre after the contrasting second section, although there is less consistent triplet thirty-second motion than previously.

There are balanced proportions among the three sections of the two movements combined as well. The first section of the Double Pas-de-Quatre has twenty bars, the second fifteen, and the Triple Pas-de-Quatre has twenty-three, remembering that the eighty beats of the first section is almost equal to the seventy-five of the second in 5/8 time.

There is a complication however, in this simple da capo form. The last movement is divided into two parts of eight and fifteen bars respectively. The first part seems to relate to the second section of the previous movement as much as it relates to the first section, as would be expected in a recapitulation. Some instruments continue to develop the hexachord row used in the second section of the Double Pas-de-Quatre while the rest employ the melodic configurations found in the first section. The row instruments, as well as the bass instruments, assert a D bass, while the other instruments are rooted on d-flat (with a strong upper neighbor note, e-flat).

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[1] White, Stravinsky, p. 452.

Sound

There are basically three layers of activity in the first section of this movement. (The Double basses and bassoon are of temporary importance, serving to reinforce the return of the tonic d which was missing from the end of the last movement and to reinforce the first note of the hexachord series, maintaining the pitch even after the series has moved on to the other notes.)

First there are those instruments which make use of the hexachord row, the flutes and trumpet, and later, other instruments such as clarinets, bassoons and strings for a brief period around bars 100 and 101. These are supported by the second violin and viola with pizzicato chords occurring on various unexpected syncopations. Secondly there are the instruments that have the trill figure previously played by the violin I and cello in the Double Pas-de-Quatre, although they are not used consistently here, but rather as a punctuation to fill in the gap between statements of the third element, the predominant violin and cello. They develop the figure which the oboe and bassoon originally introduced, playing in octaves. They are joined by the viola just before the end of the first part, bar 103.

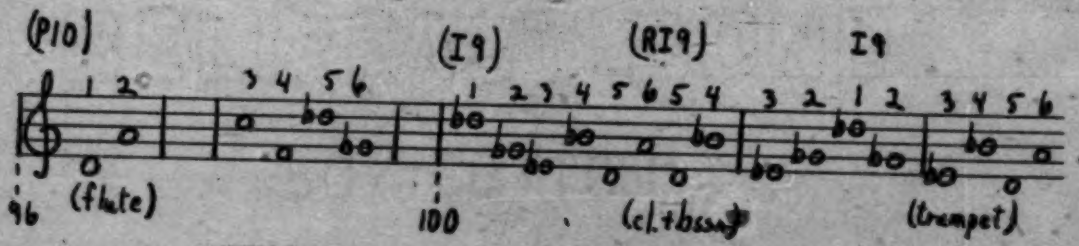
This material, mentioned lastly, is the most important for the construction of the second part. It forms into longer lines having somewhat more direction than in the first part where it serves as a texture rather than a melody. From among the many fragmentary instrumental parts after bar 103, one may discern roughly two different lines counterpointed against each other. The first begins with trumpet I at bar 105 and passes to bassoon and violin I. The second begins with trumpet II, passes to viola and then to violin II at bar 110. In addition there is a sort of bass line taken by the bassoons, cello, and then the viola from bar 110.

Most of the other parts either take part in this three-part counterpoint or else shadow it loosely. The organization is extremely loose at times, and many notes are unaccountable by analysis. There are a great number of instruments used in this movement, most of which make only fragmentary contributions to the overall effect. Any attempt to reduce the music to three parts should be considered a gross over-simplification permitted for the analyst in order to gain better understanding of Stravinsky's method of working.

Harmony and Melody

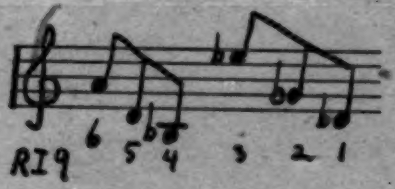
The hexachord row used in the first part of the movement, as was mentioned before, tends to reinforce the tonality of D by beginning and ending with the interval d-a (Example 28). It is interesting to note that as in the Double Pas-de-Quatre, the first hexachord has four notes in common with the last one. In fact, only two forms of the row are employed, P10 and I9, with four notes in common between them. Stravinsky capitalizes on the common perfect fifth which acts as a pivot between the different row forms by emphasizing it through repetition.

Example 28. Use of the hexachord row in the first section of the Triple Pas-de-Quatre.



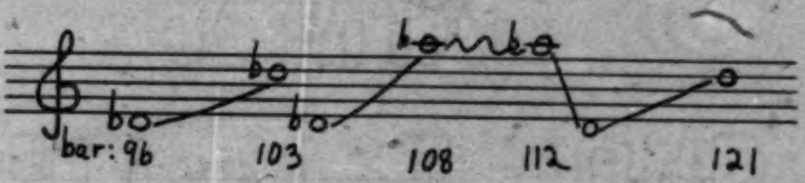
Around bar 101 the hexachord is grouped in threes rather than twos to outline seventh chords.

Example 29.
Arrangement of hexachord into seventh chords.



Often the thirty-second-note melodic line of the violin and cello parts is loosely attached to the main notes of the row. Although certain intricacies of construction may be discerned within this violin and cello part (for instance, the second phrase in bar 97 is a transposition of the last five notes of the oboe in bar 62, and the first phrase is an exact inversion of this), such relationships are not consistently employed. The overall shape is as follows:

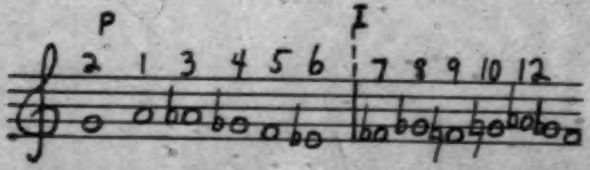
Example 30. Melodic shape of violin part.



This last ascent of the octave from d' is exactly the same path the strings traversed in the first section of the Double Pas-de-Quatre. The musical material is also much the same: an irregular alternation of tones and semitones with the interval of the minor third often assuming importance in the melodic contour. Perhaps Stravinsky is making use of the different permutations of the notes found in a minor third tetrachord, as was discussed in Example 14. Again, the minor third is the backbone for the very lyrical second violin passage towards the end (bars 113 and 117).

The bass line in the last section of this movement seems to be particularly lacking in direction, a collection of sevenths and ninths with no apparent goal (as was found before, another example of a patternless succession of major and minor seconds). The trombone and bassoon line of bars 104 and 105 may be shown to relate to the row in Examples 41 and 42 (or Example 1e).

Example 31.
Trombone and bassoon series.



The relationship may be rather tenuous, but it may show whence Stravinsky derived some of his tone rows when he returned to complete Agon after leaving it to work on Canticum Sacrum and In Memoriam.

Rhythm

Rhythm is fairly consistently on the thirty-second-note level and there is most often motion at the sixteenth-note level. Triplet thirty-second-notes are not as common as in the Double Pas-de-Quatre. Although four pulses to the bar are maintained, syncopation in other parts is very common, both following a sixteenth- or a thirty-second-rest.

CHAPTER VI

PRELUDE

Shape

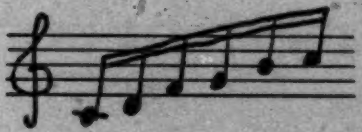
The prelude divides into two parts, A and B, the first from bar 122 to 135, and the second marked Meno Mosso and from bar 136 to 145. The first part could be divided into three phrases of six, four, and four bars respectively, while the second part could be subdivided into two phrases of five bars each.

Ax, Ay, Az
Bx, By

Sound

There are three basic sounds at the beginning: flutes, trumpets, and timpani. Three flutes accompanied in unison by three solo cellos work out the motive in Example 32 canonically.

Example 32. Flute motive.



Meanwhile the trumpet reiterates a single c" and the timpani provide the rhythmic backbone. The bassoon reinforces the timpani every time it changes from one drum to the other, thus emphasizing the importance of its pitch as well as its percussive rhythmic value. The bassoon plays fragments of two sixteenths with wide leaps between them, usually octaves, tenths, and twelths.

During the course of Ay, from bar 128 to 131, the flutes and cellos break down while the trumpets take over with a four-part texture. Timpani are exchanged for tom-toms (or high timpani), while the viola assists on occasion. Az introduces three solo contrabasses playing a G 6/4 chord in harmonics on the treble clef with an accompaniment of timpani (assisted by the harp in octaves). This sound continues throughout Bx and is joined at By by two flutes and two bassoons, which finish the piece along with harp and two solo cellos. The meno mosso is described as "a strange little march which enables the dancers to regroup before the next dance section."[1]

Some indication of the popular conception of this passage may be seen by its use in a travelogue with music consisting of Stravinsky excerpts in which this section was used as a requiem for Arlington's Unknown Soldier.

The sound of three solo contrabasses is particularly interesting. "Stravinsky's discovery of this sonority and his exploitation of it in the Interludes constituted one of the 'sensations' of the concert. All necks were stretched to see where the sounds were coming from. At the first rehearsal the harmonics were thought to be inaccessible for human hands playing on imperfect instruments, but they were achieved nonetheless. Their sound is indescribable."[1]

---

[1] White, Stravinsky, p. 453.

At a recent performance by the BBC Symphony Orchestra conducted by Pierre Boulez in an all-Stravinsky Promenade Concert, the harmonics remained inaccessible while the flutes were overpowering. It should have sounded like a rather wheezy harmonica, blowing in and out, but instead the flutes were answered by a void.

Stravinsky exhibits great care and judgment throughout the score to matters of sound and articulation; for instance at bar 142 one flute must play _legato_ while the other flute plays _staccato_ in unison with it. The harp is instructed to play _pres de la table_. The mixture of very low flute with very high cello at the beginning is quite effective. The dynamic is _mezzo-forte_ throughout unless there are balance problems: the trumpet is marked _piano_ and the viola _pizzicato_ is to be played _forte_. Two conspicuous exceptions are the _forte_ strokes on the timpani in the opening bar and the _crescendo_ towards the end of the trumpet passage which leaps up to the _sforzato_ which assists the double basses to attack their harmonics.

Harmony

In contrast to the preceding materials, the harmonic resources drawn upon are very simple and diatonic and lacking in any kind of chromaticism except the presence of f-sharp in the tonality of C, a factor already noted in the fanfares of the Pas-de-Quatre. However, the Prelude is consistently bitonal until the closing measures. The high instruments (flutes, cellos, trumpets) begin in C and modulate to G at the end of Part Ay where the high contrabasses take over. This remains the key center until the flutes and bassoons modulate back to a C tonic during the course of By. The low instruments (timpani and bassoons) play the notes of the b-flat minor triad while the tom-toms use the notes of the e-flat minor triad in the Ay section. However the root, e-flat is not sounded until the end of the tom-tom part in bar 131, making the new chord somewhat less defined with the b-flat harmony seeming to continue until that last measure.

---

[1] Morton, "Current Chronicle," pp. 539-540.

Part Az returns to timpani and to b-flat minor which is also the chord used for the broken triad figure in quarter notes during Bx. There is no percussion in By and the closing chord is a single tonality C, the open fifth C-G with an added b-natural sounding like an unresolved passing tone. It is difficult to defend Eric Walter White's statement that this prelude shows the same disposition as the first movement, that is, it begins diatonically and fills out with chromatics. The harmonic scheme is an arch form on two levels, and because the lower level finishes first, the ending is more diatonic and certainly not chromatically "filled out." As will be seen, when the musical material comes back later in the piece as the two interludes, there is greater textural and contrapuntal complexity which naturally would involve a certain amount of harmonic and rhythmic intensification. Nevertheless, that does not contribute to the chromaticism of the musical material itself.

The three flute parts are begun exactly five sixteenths after each other so that the high c coincides with the low c of the next part and so on. The vertical harmony consists entirely of fourths and fifths except for the inevitable interval of a sixth occurring between d and b. The four-part trumpets in section Ay also favor chords by fourths and fifths.

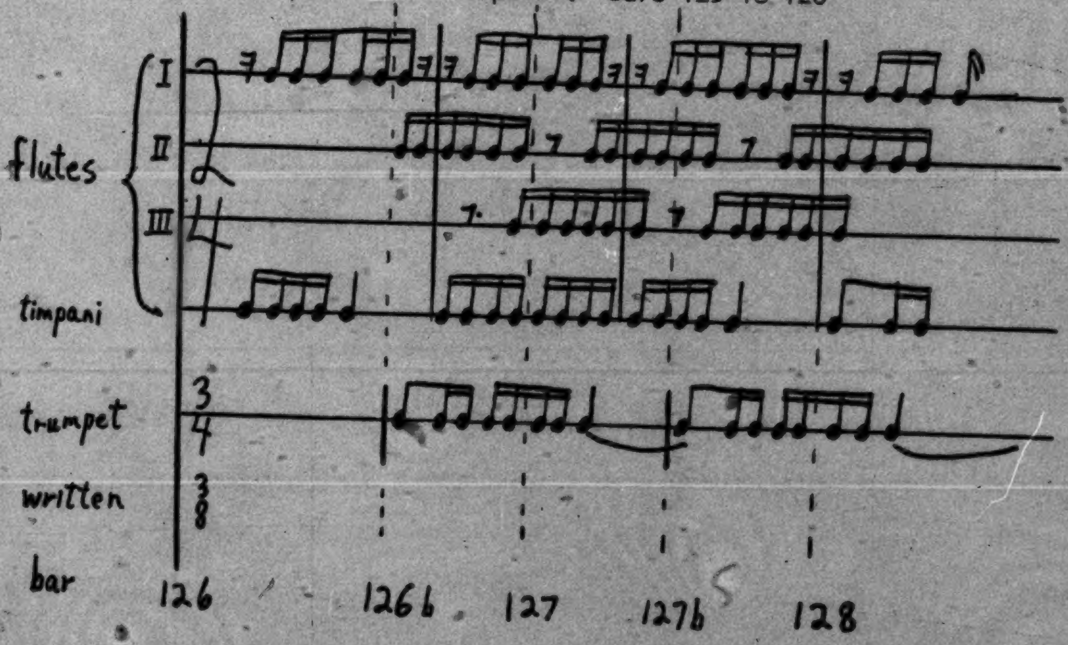
Part B on the other hand is predominantly in thirds. The two higher notes of the G 6/4 chords begin to move to upper and lower neighboring tones, the c reinforced with a harmonic of the solo cello while the g-b interval is doubled by the flutes. This is the third time the flute has been assigned an important part involving the major third g-b, the first time being in part C of the first movement (bars 26 to 29) and the second time at the end of the Double Pas-de-Quatre (bars 94 and 95). One could further relate this interval with that of the low strings at Ay of the first movement, bars 8 and 9. Similarly the trumpet beginning on c" recalls the trumpet at the beginning of the work on the same pitch.

Rhythm

A study of the rhythmic organization of the Prelude uncovers some interesting observations. The first thing to be noted is the divison of the 3/4 bars by means of dotted lines into two 3/8 semi-bars. The placement of the beams over the sixteenths betrays the fact that the bar lines are only to facilitate the ensemble and have little relationship to the actual metrical feeling. The timpani, beginning after the first 3/4 plus the 3/8 bar, is actually in 2/4 time, as are the flutes, but with varying displacements as shown in Example 33. If one were to count in 2/4, one finds that part Ax is about eight bars long, a unit of measurement which Stravinsky cannot seem to escape from, no matter what style or influence he may be concerned with.

Only the trumpet seems to be playing 3/4 time, starting from the first beat of the movement. Thus because of the second bar which was put in 3/8 time in order to have the last note of

Example 33. Rhythmic counterpoint. Bars 125 to 128



the flute motive end on a downbeat, beat one of every succeeding bar in the trumpet part would be exactly in the middle of the written 3/4 bars, thus necessitating the dotted lines and the subdivision into 3/8. Part Ay appears to correct the discrepancy, the real meter as felt by performer and listener matching the rhythms as written on paper. However, if one were to continue to mark off the 3/4 measures in the entire trumpet part from bar 122 to 131 inclusively, one would find that the sforzato in bar 131 would occur on a downbeat and not in the middle of the measure as notated.

The sixteenth/dotted-eighth figure of the trumpets in section Ay is characteristic and recalls the usual phrase-ending used in the first movement. Also the sextuplet figure towards the end is worth noting and brings to mind the triplet sixteenths of the double basses in the first movement. One further point of similarity between these two movements is the fact that both end with a slowing of tempo by augmentation to the speed of triplet eighths.

INTERLUDES

The music of the Interludes is identical to that of the Prelude with one addition in the first, and that plus another in the second. They are barely noticeable in performance but are just enough to keep the music from becoming tedious after two repetitions.[1]

The first Interlude adds an augmentation of the motive from Example 32 in eighths played by the rest of the cellos and violas (in unison), as well as the contrabasses. The motive seems to be developed primarily to please the eye of the score reader. After the first two complete appearances, the double bass plays two notes, then adds one, then another until it has all five notes. Then the notes of the motive are linked together in a chain, skipping every sixth one, so that the five-note figure is gradually shifted back until the ending note is g, the root of the 6/4 chord played by the double basses in harmonics. It is interesting to conjecture whether this is the traditional Stravinskyan polyphonic rhythm experimentation or if the composer has been influenced by the mathematical combinations and permutations experiments of his contemporaries.

The second Interlude has broken b-flat and e-flat minor triads played by trumpets II and III. They have a 3/8 rhythm. The players take turns in playing tremolo so that the tremolo is maintained constantly.

---

[1] White, Stravinsky, p. 453.

It was noticed that the Stravinsky recording used the eighth-note augmentation in the Prelude as well. One can only guess as to why the composer took such liberties with his own music.

CHAPTER VII

FIRST PAS-DE-TROIS

Saraband-Step

(Male dance solo)

Shape

The movement is divisible into two parts with a poco fermata and a double-bar line in the middle. The similarity to seventeenth-century dance-forms is further verified by the key scheme. The beginning and ending are clearly in the key of b-flat while the half cadence is on f. However there does not seem to be much to indicate that these tonal centers are adhered to between the points of termination. B-flat and e-flat are found only near the beginning and end of the movement, while f-sharp, c-sharp, and g-sharp account for nearly all the accidentals found in between. Each half of the movement is eight bars long, not an uncommon unit of measurement for Stravinsky. Following the final cadence in bar 161, there is a two-bar codetta.

Sound

The instrumentation for this movement is truly brilliant: a quartet for solo violin, xylophone, first trombone, and bass trombone. There are, in addition, two brief cello fragments in bar 152 and 160 which recall a similar passage of staccato sextuplets in the Prelude (bar 140). The xylophone is used sparingly and only doubles existing harmony notes. Thus the quartet is actually comprised of two parts for trombone and two for the violin. However, the sound of xylophone tremolos in the low register at precisely the right moments contributes much to the overall effect.

The violin, marked _vigoroso_, has a very difficult part consisting of double stops throughout with a great many triple stops. There are many wide skips, and the passage is contrapuntal at times, one part moving against the other. This manner of writing is in the tradition of _L'Histoire du Soldat_ and the _Violin Concerto_. Stravinsky was apprehensive of the idea of writing a concerto for violin when he could not play the instrument, but was encouraged by Paul Hindemith who said it would be an asset, preventing him from adopting routine technique and ideas suggested by the motions familiar to the violinist's fingers.[1] That Stravinsky learned to write idiomatically for the violin without succumbing to commonplace formulae is certainly in evidence here. A characteristic violin figure is the triplet thirty-seconds, with the first note accented and followed by a _subito piano_ with the third note tied over.

The trombones usually play _staccato_ with some well-chosen _tenuto_ notes. After the fermata the trombone has a great many dynamic indications.

---

[1] Strobel, _Stravinsky_, pp. 131-132.

Some of them are: piano subito, forte piano, mezzo-forte, forte, fortissimo, accents, decrescendo, and marcato.

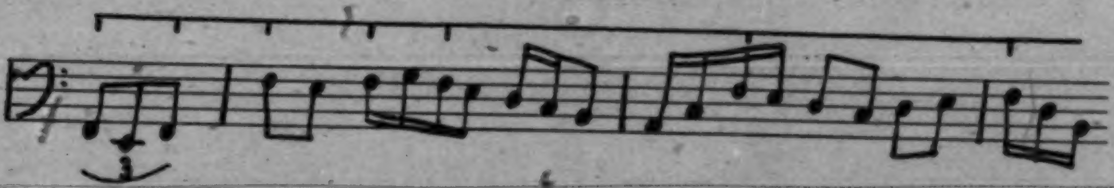
Harmony

The harmonic essence is typical of Stravinsky's neoclassical language. Between the two violin parts or the two trombone lines, all sizes of intervals are found equally, and yet the overall harmonic intensity remains consistent throughout. The major-minor conflict is a common feature, but there are cross relationships between chord factors other than the third as well. In a majority of cases, the vertical structure is a common chord with one "wrong" note added, that is, a note a second away from either the root, third, or fifth.

Melody

Despite the consistency of harmonic style, each line has a life of its own, although the two parts for the violin solo are naturally dependent upon each other. The trombone lines consist of mostly small skips, suggesting the arpeggio of some sort of chord. Numerous octave displacements contribute to a disjointed effect. Since the melody is wide-ranging and the trombones are restricted to a relatively narrow compass, voice crossing is inevitable; but Stravinsky seems to be doing it deliberately rather than of necessity. From time to time, the lines center around a certain note by repeating it at melodic high or low points, at places where the contour of the line changes, or by repeating it in another octave when it has already received emphasis in the previous register. Note the number of times f appears in Example 34, mostly at points of emphasis.

Example 34. Bass trombone. Bars 147 to 150.



The violin has a little more sense of direction with a feeling of step progression found sometimes in either an inner or an upper line.

Rhythm

The tempo is a stodgy 50 to the quarter, which is definitely the unit of pulse. The meter is 3/4 with a regularity that has not been found in the work thus far. On the other hand, a certain amount of rhythmic individuality helps to bring about independence of line. There is a great variety of note values: triplet thirty-seconds, sextuplet sixteenths, triplet eighths, sixteenths, eighths, and longer values. The sixteenth/dotted-eighth figure which featured so prominently in both the first movement and the Prelude is also present.

CHAPTER VIII

GAILLIARDE

(Two female dancers)

Shape

The schematic formula for this movement is:

A (a, a')	164-170
B (b, c, c', c", cadence)	171-178
A (a")	179-184

The three a's are longer units than the phrases in the B section. The essential difference between them is the endings. The phrases in the B section could be thought of as 5/2 measures, phrase c' containing a slight rhythmic variant over phrase c (see x in Example 40) and phrase c" transposed up a perfect fourth.

Sound

The instrumentation for this movement consists of a canon for harp and mandolin (assisted by third flute) with an accompaniment of flutes and six low string soloists. The piano is important later on. With its 'Don Juanesque embellishments' of the mandolin, it is very attractive and has been called the most sensuous of all the pieces.[1]

---

[1] Massimo Mila, L'Espresso, Rome, October 27, 1957, p. 15.

The harp has a very difficult part. Eighth-notes at this tempo would present no problem if it was not for the many changes from f to f-sharp. The harpist must double a number of notes with harmonics in unison. On occasion he is called upon to play three contrapuntal lines at once. The harp has the principal theme in canon with the mandolin a perfect fifth lower and beginning three quarter beats later. The mandolin is supported by the third flute playing at the bottom of its range. The melody is distorted by the many octave displacements perhaps necessitated because it goes below middle c. However, the same configuration is found at bar 180 when the mandolin is entirely within the range of the flute.

It is scarcely possible to hear this canon because of the extraordinary sound of the accompanying chords which draw attention to themselves with their puzzling rhythm. The accompaniment consists of two four-note chords in close position with about two octaves space between them, an almost pianistic way of voicing chords. The low portion of the structure is made up of solo viola and three cello soloists, all playing on their lowest string. Perhaps that is why Stravinsky chose the viola to play the uppermost note: to obtain the sound of the low string of the viola rather than a brighter sound that would be furnished by a fourth cello. The upper half of the chord is played by instruments in harmonics: two flutes and (unexpectedly) two contrabasses, altogether an ingenious sound. The strings are instructed to play each chord as sforzato-piano or forte-piano.

In the third bar, the chordal accompaniment is discontinued while the canon between harp and mandolin degenerates into parallel thirds as it enters the limelight. The piano and the flutes add a few notes before an abrupt cut-off at the end of the fourth bar. This section is then repeated but shortened to only three bars.

The canon in the middle section of the movement is slightly different from before: the mandolin leads (with no assistance from flute); the harp follows after only two beats, and the interval of canon is now a perfect fifth higher (actually an eleventh lower). The piano provides a striking bass line to this with a little help from the available timpani notes (g, d, A) and also the second double bass. These notes are harmonics of the open strings of this instrument, another instance of open strings determining the harmony. The lower part of the harp is counterpointed against the piano at first but soon merges with it in unison.

A third level of activity is provided by flutes II and III, which play mostly parallel sixths in slower motion. Flute I, meanwhile is used only to spotlight a particularly memorable motive from the canon. The middle section is repeated.

The last section sounds the same as the first with an added transition bar at the beginning and a three-bar ending considerably modified with much more contrapuntal activity (up to six parts going at once). The canon is led off again by the mandolin with the harp following at the distance of three beats, as in the first section, and at the interval of a fourth lower, as in the second section. There is a significant difference however; the follower is now an inversion of the leader.

Very large chords are found at the end of the last two sections: bar 178 is a fifteen-part chord extending from A_1 to g^3, while bar 184 has a four-part chord in the flute and harp parts to which a four-part chord of string harmonics is later added, a subtle effect.

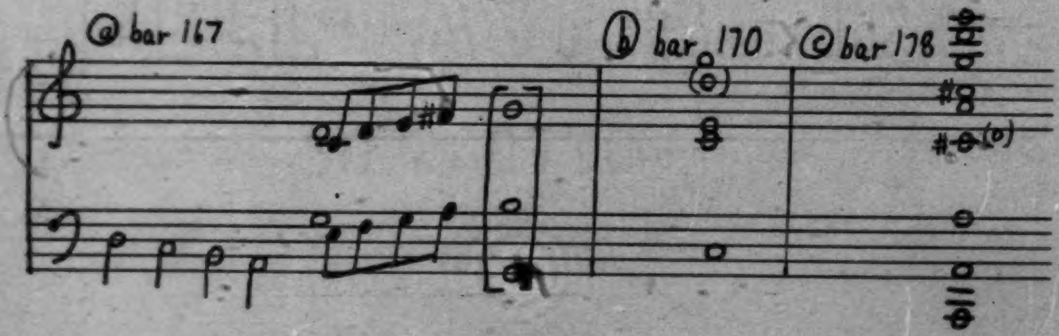
There are no dynamic indications for the harp or the mandolin, but there is no danger of their playing too loudly. Indeed the problem is for them to be heard. The accompanying chords are marked sforzato-piano or forte-piano (with pianissimo for the flutes). The sonorities in this movement are among the most intriguing of the work.

Harmony

The eight-part chords in the first and last sections form a very simple progression in the key of C major: C, C6, C6, C, G4/3, F. The only dissonance is between the c" pedal in the second double bass part and the dominant seventh chord. Of course, the notes of the canon do not correspond to this harmonization. In the recapitulation, there is a little more color with a b added to one of the C major chords.

The first phrase ends very indecisively with what could have been a G major chord (Example 35a). The notes G and D are already present but three contrapuntal lines which would naturally lead to chord tones of the G major triad are cut off just before they reach their goal: the ascending parallel sixths between the mandolin and harp parts and the descending piano line. The second phrase ends as would be expected on the tonic C major with the inevitable "wrong note", d (Example 35b). The middle section ends on an A dominant seventh, again with the wrong note d from the mandolin (Example 35c). The final cadence is on a simple A major triad.

Example 35. Cadence chords.

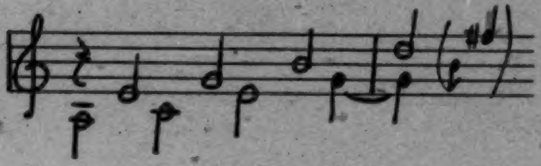


In spite of this cadential scheme, the main theme seems to be in G throughout, perhaps explaining the presence of the seventh in the penultimate cadence on A7. There is indecision between f and f-sharp, and this with the c-sharp resulting from the canon at the fifth, accounts for nearly all the accidentals in the movement. However, the last three bars are somewhat more chromatic with g-sharp, d-sharp, and b-flat.

The distance between the canonic voices in the first and last section is usually at the interval of a fourth or a fifth, with an occasional seventh. Thirds and sixths are used more as passing sonorities. However, in the second section (possibly because of the shorter time lag between voices), thirds and sixths are more conspicuous. Here, the three-part counterpoint formed by the two canonic voices and the piano bass often forms common chords or incomplete sevenths. The effect would be quite traditional were it not for the fact that the parallel sixths in the flutes are continually adding wrong notes. A touch of quartal harmony is hinted at by the piano descending through g, d, A, while the harp rises to meet it with B_1, E, A.

A curious little sequence by the cellos and basses is found in bar 179, the transition to the recapitulation. It is even continued by the flutes for two more notes:

Example 36. Bar 179. Cellos and basses.

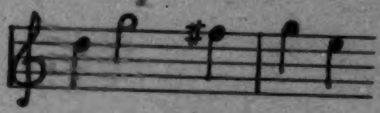


Melody

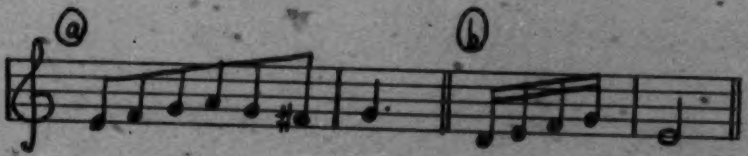
The tune used for the canon at the beginning, taken by itself, is quite undistinguished. Like most of Stravinsky's tunes it occupies the narrow range of a fourth except when it emerges from the shadow of the accompaniment and soars upwards over two octaves. The middle section has a much more interesting melody, understandably so since the appreciation of sound for its own sake is not the primary objective here. It occupies the same restricted range except in bar 176 which is transposed up a fourth. The two canonic parts together are confined to a space of less than an octave.

Two memorable motives are present in the middle section. The first (Example 37) with its characteristic leap and syncopation is particularly suited to draw attention to itself in contrapuntal writing. The second (Example 38) was deemed sufficiently important to be highlighted by the first flute an octave higher. It is derived from the eighth-note figure used in the outer sections (Example 38).

Example 37. Motive from the mandolin in middle section.



Example 38. Motive a from first section
b from middle section.



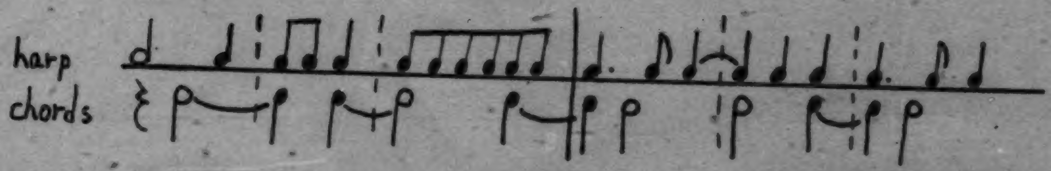
The motive from Example 38 is developed more extensively towards the end of the last section.

Rhythm

The inventiveness so readily apparent in the creation of sounds is certainly no less evident in the realm of rhythm. Again, the bars are broken down by the use of dotted lines into sub-bars. A glance at the first bar leads one to expect another of Stravinsky's irregular meters. The three plus two plus three grouping causes a displacement of the natural accent in the following canonic voice. However, the music from then on is in regular 3/4 time, this one 2/4 sub-bar being an abbreviation and a welcome relief from rhythmic squareness.

Stravinsky's inventiveness is displayed in the accompanying chords, which are constantly syncopated against the main melodic line in such a way that the listener is never aware of what exactly is going on, as illustrated in Example 39.

Example 39. Rhythm of harp part and accompanying chords. Bars 164 to 165.

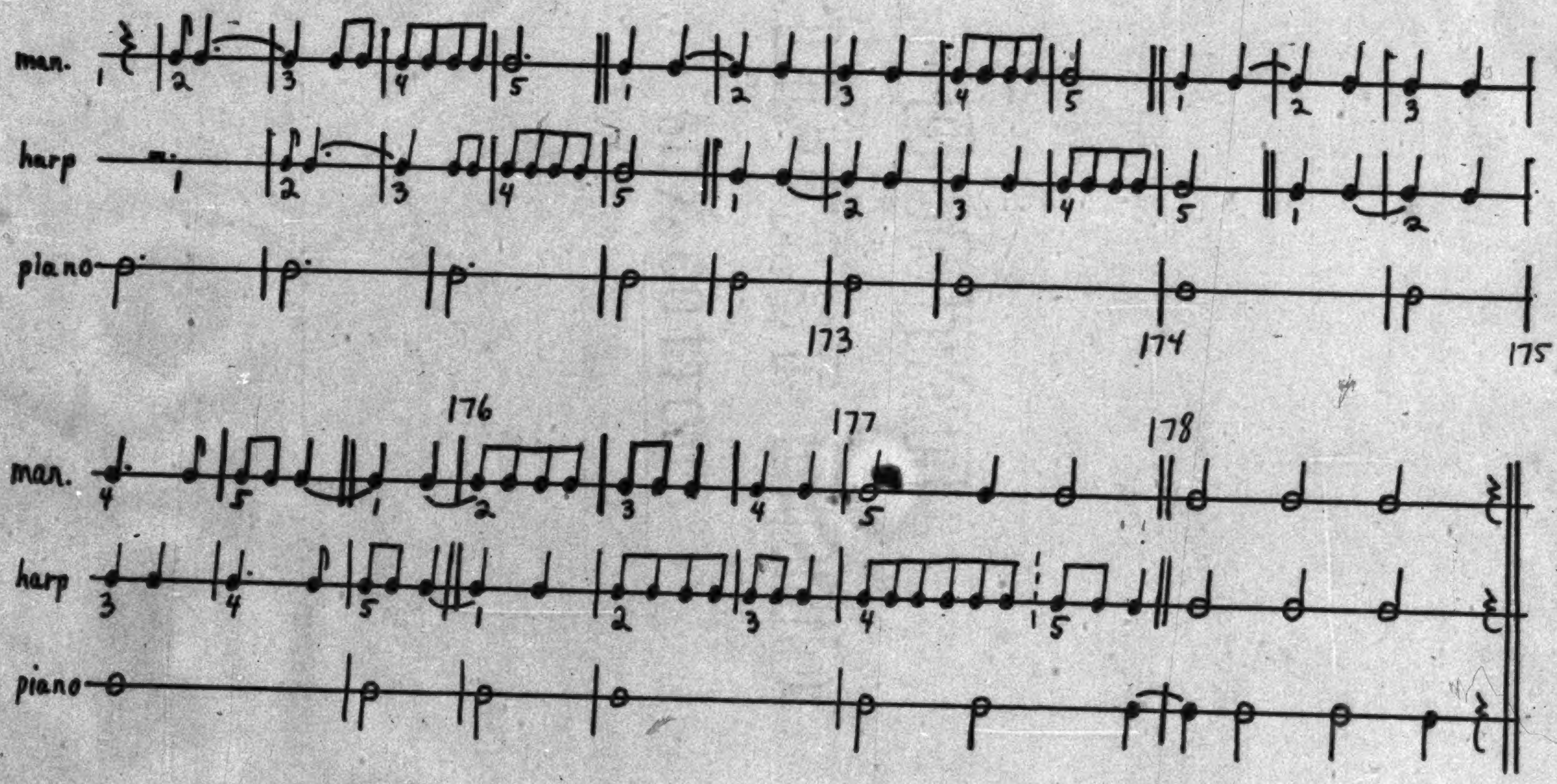


Towards the end of bar 167, the last two 3/4 sub-groups are regrouped into three 2/4 measures, or one 3/2 bar. This is a traditional means of slowing down the rhythmic impetus before a cadence.

Even more interesting things are to be found in the middle section. On first hearing it is very difficult to decide what the underlying metric formation is, for Stravinsky has created a counterpoint of rhythm. This is a different concept from the usual counterpoint of melodies for which the resulting rhythmic aggregate becomes merely a steady succession of the smallest metric unit. The device is also more involved than syncopation or polyrhythms. The plan is shown in Example 40, the harp in canon with the mandolin and a counterpoint from the piano. The mandolin is in 2/4 time, in five phrases, most of which are five measures long. Such music must offer many possibilities to a choreographer with separate rhythms for each dancer.

Again there is the 3/2 feeling at the cadence point. The use of three equal downbeats as a terminal punctuation was also found in the Double Pas-de-Quatre in bars 73 and 80. The three dotted half-notes in the piano at the beginning certainly raise this passage above the ordinary.

Example 40. Rhythmic aggregate for middle section of Gailliarde,
Bars 171 - 178.



CHAPTER IX

CODA

(One male and two female dancers)

Shape

The sustained passages form the pillars which divide this movement into its various parts. If one labels these as S, the structure could be illustrated as:

1S	bar	185 - 191
A		192 - 207
2S		208 - 211
A'		211 - 228
3S		229 - 234
B		234 - 248
4S		249 - 253

This scheme reminds one of the Pas-de-Quatre with its four fanfares.

Sound

Although the Coda utilizes many of the same timbres as the preceding Gailliarde (flute, mandoline, harp, and piano), the opening notes are slightly disturbing. After the very calm ending of the last movement with flutes and string harmonics, a sforzato-pianissimo draws attention to less subtle instrumentation: the brass, the metallic mandolin and harp, and a vigorous cello glissando.

Another jolt is given by the sudden emergence from A major to C major tonality.

The scoring is primarily for flutes, violin solo, and a bass divided between trombone and piano. The trumpet and mandolin have sustaining passages which form the structural arches of the movement. The harp and cello get only a few notes at the beginning and end.

The primary thematic idea is given to the violin, a vigorous bravura passage consistently in parallel sixths in the low register of the instrument. The entrance of the flutes is pointed up by the downward leap of a ninth. They play the notes of the tone row in a lilting, lighthearted counterpoint. While playing ostensibly in unison, one or the other is often displaced by an octave. The mandolin completes each phrase of the flute melody. Underneath it all is a bass played alternately by piano and trombone; short, punchy notes in a line consisting almost entirely of sevenths and ninths.

In referring to problems of balance in his recording, Stravinsky remarked that the violin solo sounds like it emanates from the bedroom while the trombone accompaniment is in his lap. "But imbalances of this sort were common in early stereo recordings."[1]

With the exception of the sustained portions, nearly everything is to be played loud or marcato with many markings of sforzato or forte-piano. However the overall decibel level is not very great because there are relatively few notes in each bar and most of them are short. The music is very dry with many staccato notes and the slurs are seldom longer than two notes. It is an open spacious texture which does not attempt to be too dissonant.

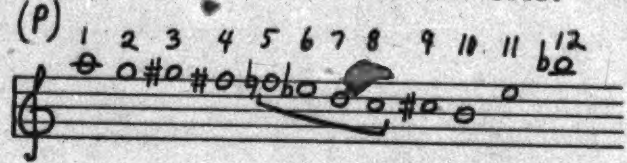
---

[1] Igor Stravinsky and Robert Craft, Dialogues and a Diary (New York: Doubleday, 1963), p. 34.

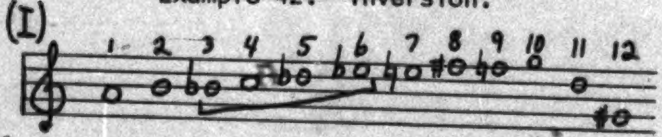
Harmony

Before discussing the music in great depth, the tone row used in its construction must be discussed:

Example 41. Series used for Coda.



Example 42. Inversion.



The row is simply a succession of major and minor seconds, similar to the construction of the Double Pas-de-Quatre. It sounds like some sort of an A scale, complete with an upper (b-flat) or a lower (g-sharp) leading tone to the tonic. There are numerous diatonic segments that could be extracted and developed in a non-serial manner, for instance, the bracketed portions in the examples above are minor tetrachords.

There is a certain amount of disagreement as to what is the original form of the series and what is its inversion. Craft,[1] White,[2] and Vlad[3] say Example 41 is the prime and Example 42 the inversion while Morton,[4] Wouters,[5] and Lewkovitch[6] say the opposite. A convincing argument could be raised that the second of these should be considered the original form. It is the form used by the all-important bass and is used throughout the entire movement. Although Example 41 occurs a greater number of times, it is in less substantial passages by the treble instruments. Moreover, it seems psychologically natural to consider the ascending form to have come first (we speak of ascending and descending scales, in that order).

---

[1] Craft, "Ein Ballett," p. 287.

[2] White, Stravinsky, p. 454.

[3] Vlad, Stravinsky, p. 205.

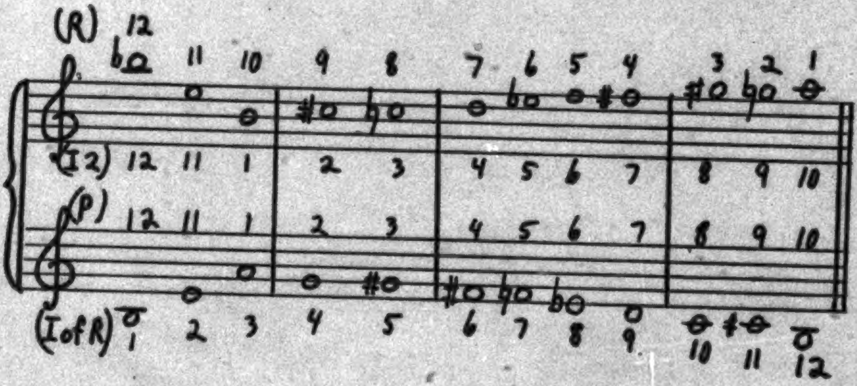
[4] Morton, "Current Chronicle," p. 537.

[5] Jos. Wouters, "Nieuwe balletmuziek van Strawinsky," Mens en Melodie, 13 (1958), p. 303.

[6] Lewkovitch, "Agon," p. 93.

Five different forms of the row are used in the movement and their relation to the original non-transposing form can be more clearly seen if Example 41 receives the label of prime. The others are inversion, retrograde, retrograde inversion (RI), and inversion of the retrograde (I of R), shown in Example 43. I of R should not be confused with RI which is simply Example 42 read backwards. Of course, I of R is merely RI2 but this does not show its derivation as plainly. Robert Craft was not accurate according to textbook twelve-tone terminology by labelling this form as RI rather than RI2 or the inversion of the retrograde as used here.

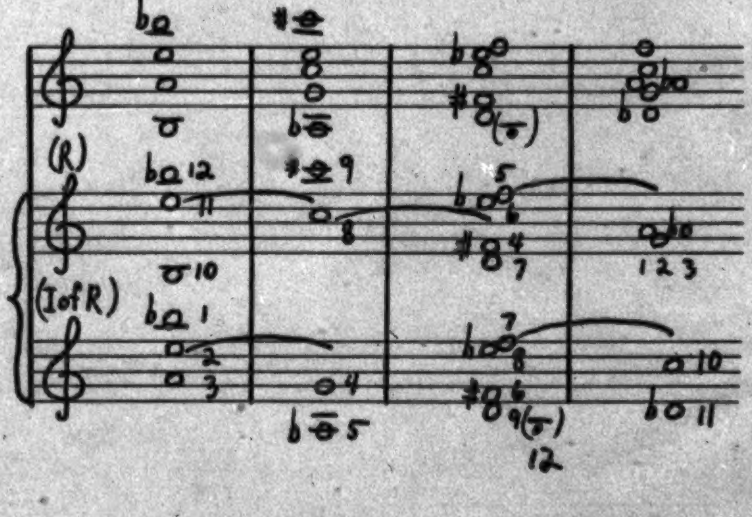
Example 43. Retrograde and its Inversion


(R)
12 11 10 9 8 7 6 5 4 3 2 1
(I2) 12 11 1 2 3 4 5 6 7 8 9 10
(P) 12 11 1 2 3 4 5 6 7 8 9 10
(I of R) 1 2 3 4 5 6 7 8 9 10 11 12

The closely knit construction of this series can be demonstrated by locating P and 12 with the I of R and R forms respectively (the numbers between the staves in Example 43). This aspect of the series is utilized towards the end of the movement. After bar 235 the flutes play the P and I of R forms simultaneously, but the effect is a quasi canon between two appearances, the I of R form using the same pitches as the P form somewhat later but with little regard to playing it in the same octave. The same thing is done again after bar 244 between the violin and cello solo.

Four chords are found at the end of the movement, composed of all the notes within each of the bar lines in Example 43. It will be noted that the great number of common notes between R and I of R make this feasible. These chords are shown in Example 44 with their analysis in terms of the row illustrated on the bottom two staves. There is little that is unusual for Stravinsky here, common triads or seventh chords with "wrong" notes, chords with double inflections, or bitonal chords.

Example 44. Chords from bars 249 to 253.



The other three sustaining passages prompted Lawrence Morton to call this movement the most deceptive in respect to tonality.[1] Each sustaining passage strongly suggests a tonality and holds on to it in spite of the series played by the other instruments. 1S has the fifth c-g, while 2S has the fifth f-c, and 3S has a B-flat major triad with an added c (the mandolin always gets to play the note c). The number of times each row form is used is shown below:

Part	Foreground	Bass	Treble
1S	sustained c-g	I	
A	violin solo	I, I	P, P, P
2S	sustained f-c	--RI--	
A'	violin solo	I, I	P, P, P
3S	B-flat with c	--RI--	
B			I, I I of R, I of R P, P
4S	See Example 44		

(Row forms enclosed by dashes and between the columns for treble and bass indicate that these series are spread across the entire range.)

Part B has quite a different sound from the rest of the movement because of the lack of bass sounds and the absence of the violin solo. Also this is the section where two forms of the row are paired, P and I of R, something which has not been done previously. To mark the beginning of the B section, the violin has the familiar glissando from a' to b".

---

[1] Morton, "Current Chronicle," p. 538.

Melody

When the seconds of the row are expanded, the resulting sevenths and ninths are typical of Stravinsky's style. The interval of a ninth plays a special role, either a up to b, or a down to g. The downward leap draws attention to the entrance of the flute. The opening notes remind one of the string glissandi at the start of the second section of the Double Pas-de-Quatre, in fact the same pitches are used by the harp (a, b, c, d-flat) as were found in the strings in bar 81 and 82.

For variety, the contrasting quartal material from the end of the row is used effectively, in either the b, e, b-flat or the b-flat, e, a, forms. Chords and figures of perfect and augmented fourths are common property to composers of this century.

The violin solo is yet another of Stravinsky's melodies within the range of a fourth, from a' to d" although the ending does go up to f". It sounds like an improvisation; the melodic elements are expanded, fragmented, and repeated freely. Of course, careful workmanship is necessary to give this impression. Accidentals are inconsistent,and the harmonic doubling may be either a major or a minor sixth. Dr. Wouters[1] claims that the violin solo is based on the first eight notes of the inversion as can be shown in the excerpt from bar 205 (Example 45). Such an observation is not altogether valid for it does not account for the frequently encountered f-natural (9), for d-natural (11), nor are the notes of the row found in their correct order. If the procedure were carried much farther, virtually any piece of music could be analysed in terms of the twelve-tone technique. The statement by Lawrence Morton,[1] that it moves consistently though chromatically in the orbit of C major, is more relevant for the e-c interval seems to be prominent and C major is definitely implied at the beginning of the movement by the sustaining instruments.

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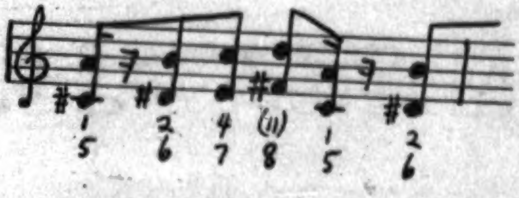
[1] "Nieuwe balletmuziek," p. 303.

Example 45. Violin solo. Bar 205.



The flute sounds like a lilting descant to a marching band in 6/8 time, the trill especially calling this to mind.

---

[1] "Current Chronicle," p. 538.

Rhythm

The Coda is in 6/8 meter throughout, like a stylized 6/8 march. It is easily felt as such, primarily due to the piano and trombone which play on nearly every main beat. Against this background, the violin is heard as syncopated and is heard with interesting syncopations. The flute on occasion has a 3/4 feeling while the mandolin sometimes accents the second and fifth eighth-notes.

CHAPTER X

SECOND PAS-DE-TROIS

Bransle Simple

(Two male dancers)

Shape

The Bransle Simple is divided into three parts:

Part A	Bars 278 - 287	Length	9 bars
B	288 - 298		11 bars
A'	299 - 309		11 bars

Each concludes with a three- or a four-bar cadential figure which varies only slightly each time.

Sound

The music is for two trumpets in canon at the unison, although most instruments are called upon as well. This particular instrumentation was suggested by an engraving in de Lauze's Apologie de la danse (1623) showing two trumpeters accompanying a Bransle Simple.[1]

In the seventh bar (bar 285), a third trumpet appears briefly, introducing the cadential figure which concludes all three sections. This bit is played by three trombones followed by a trio of two clarinets plus harp and bass clarinet. It concludes with a 6/4 chord (shown at the end of Example 48) which reminds one of the interludes in the way it is scored for double bass harmonics. The trombones have a single melodic line but with overlapping of note values.

---

[1] White, Stravinsky, p. 451.

When the A' part returns, the only difference is the addition of a bass line to the trumpet's canon, played by the bass clarinet and harp.

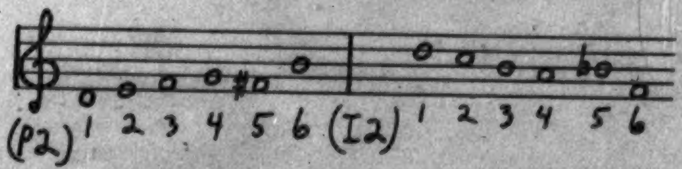
The B part is somewhat more complex. Only the trumpet is written linearly, with the strings (plus harp) placed above and below it. Below it are sevenths and ninths, sometimes solid and sometimes broken, not dissimilar to passages in the Coda and the second section of the Double Pas-de-Quatre. In fact, another appearance of the a, b, c-sharp, c, figure may be found in bars 287 and 288. Above the trumpet are three part treble chords, one of them given to the flutes (see Example 50).

The articulation indicated by Stravinsky is primarily *staccato,* slurs carefully placed for their contrast value.

Harmony

This movement is based upon the first half of the series used in the construction of the Bransle Double:

Example 46. Hexachord used.



It is very tonal in concept with a minor lower tetrachord followed by a perfect fourth. Both the prime and inverted forms begin with minor lower tetrachords, allowing many avenues for modulation. The presence of both f-natural and f-sharp suggests the now-familiar conflict between major and minor.

The row forms used in the movement are shown below:

trumpet canon: P2, I11, P2, P2, P9, R8

cadential figure: I2 P9
(RI7) P5
I7

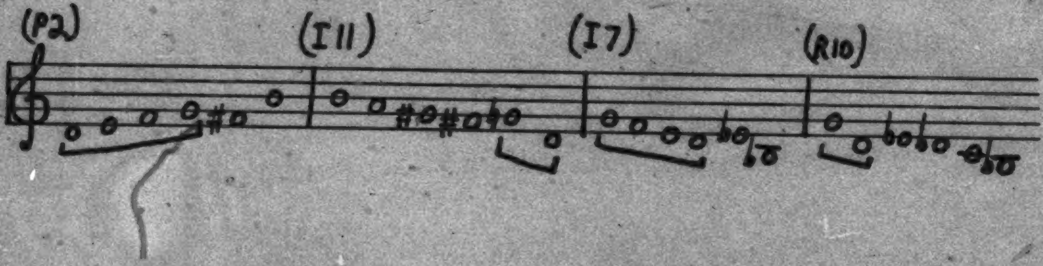
B part: P11, R10, I
I9

Of course a list of numbers tells one little about the harmonic style until one seeks to discover why these particular transpositions were chosen. Very often a row either begins or ends on the tonic, subdominant, or dominant (d, g, a).

Rows that begin or end on D: P2, I11, I2, P5
G: RI7, I7, R10
A: P9, I9

The structural and melodic importance of the fourth is further demonstrated by the numbers of forms which contain the interval d to g as a primary constituent:

Example 47. Forms using d-g interval.



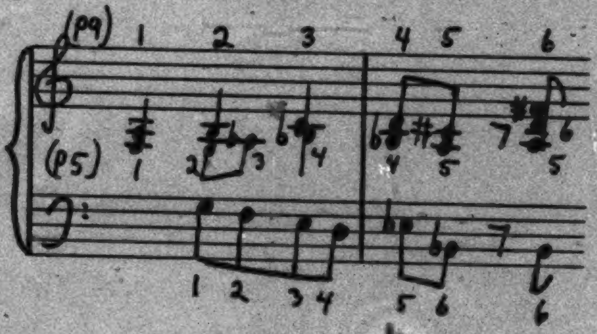
Only three have been unaccounted for: R8 begins on the final note of I2, P11 begins on the final note of P2, while I overlaps with the last two notes of R10 and has the same perfect fourth as the preceding P11. Therefore all row forms used in the movement may be seen to be related to each other.

Because of the close pitch proximity of the two trumpets, a certain amount of congestion results with a preponderance of seconds. Fourths and fifths occur frequently while thirds emerge as the prevailing vertical sonority from time to time.

At times the bass line suggests the traditional I-V-I root movement despite the serialist trappings, for example in the bass trombone in the cadential figures. The bass line for bass clarinet and harp in the recapitulation is not explicitly serial but adheres to the style of the movement. Here too, tonic and dominant is suggested by the fact that the harp plays only the notes F and c.

The concluding chord to each section is typically Stravinskyian but was arrived at by purely serial means.

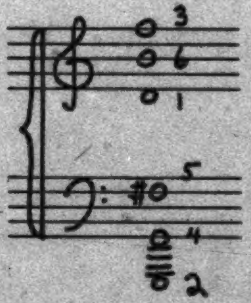
Example 48. Concluding chord to each section.



(It is interesting to notice how Stravinsky avoids commonplace parallel thirds between P9 and P5.)

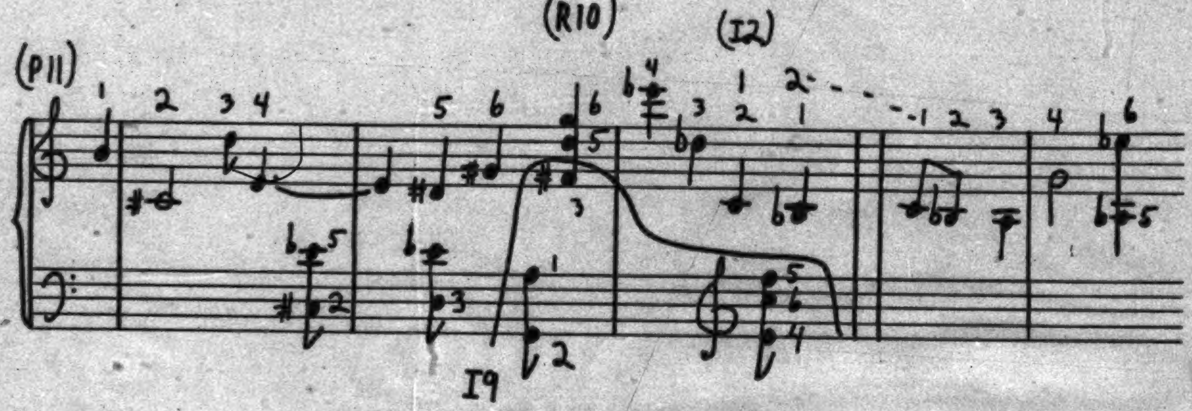
For variety this chord is repeated at the end of part B. At the very end, Stravinsky goes beyond variety all the way to surprise. After an entire movement unmistakably centered on D, an additional chord is added (Example 49) based on E and played by triple and quadruple stopped strings, sforzando. After the initial shock, the strings drop out leaving only the bell-like overtones of the woodwinds playing piano. In this arrangement it sounds like an e minor seventh chord with both major and minor ninths, but the chord proves to be the opening hexachord of the movement (P2) exposed simultaneously.

Example 49.
Final chord.



The only other example of vertical serial development is in the B part, the most advanced serial writing used so far in the entire work. A simplified version of bars 288 to 293 is shown below:

Example 50. Serial development of middle section.



Melody

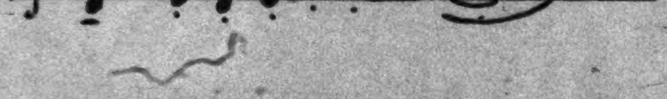
Except for the leaps of a fourth which are a feature of this movement, the melodies are mostly stepwise. It is expanded into sevenths and ninths in the B part a little and in the bass line to the trumpet canon at A'.

The ups and downs of the trumpet are planned so that the follower (at the distance of a half-note) will have a maximum amount of contrast. This is important when two identical timbres are placed in such close proximity to each other.

Rhythm

The movement has a regular common-time meter, however with a witty vitality furnished by the syncopation. This is the primary way in which the two canonic parts retain their individuality.

Example 51. Rhythmic example of canon.



Another important aspect of the rhythm is the fermatas at the cadence chords.

The movement is marked at 84 to the half-note while the Stravinsky recording takes it at 72.

There is a certain jazz influence evident which has exerted a "time-to-time influence" on Stravinsky's music since 1918. This was admitted by Stravinsky when he stated that traces of blues and boogie-woogie could be found in his most "serious" pieces such as the Bransle de Poitou (Bransle Double) and the Bransle Simple from Agon.[1]

---

[1] Stravinsky and Craft, Dialogues, p. 87.

CHAPTER XI

BRANSLE GAY

(One female dancer)

Shape

The overall shape of the movement is shown below:

Part A	a a' a' b	bars 310 - 315
A'	a' b a a'	316 - 320
B		321 - 331
A"	a a' a'	332 - 335

The musical material for a and a' is basically the same; a is in 7/16 time while a' is shortened to 5/16. Motive b is based on the same row form and is only a slight variant due to addition of the harp and placing of the flutes in the low register.

Sound

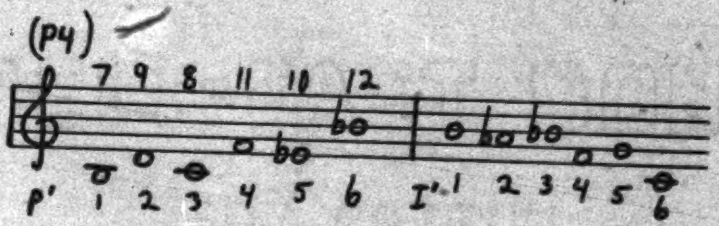
The castanets are featured in an ostinato throughout the entire movement. The other instruments generally have a three-part texture: two flutes against two bassoons sharing the bottom, with a few notes for harp. The middle section, however, begins with a flute solo and then becomes a duet with occasional overlapping between the two flutes and two clarinets. The end of this part (before the brief recapitulation) is marked by five-note chords on the harp doubled by muted strings.

The notes are thinly spread over a wide range from B_1-flat to a^3-flat. Nearly all notes are to be played equally and tenuto except for the middle section which is slurred. The only dynamic indication is the marcato at the beginning.

Harmony

The music is based on the second half of the row begun in the preceding movement; the complete row is used in the next movement. The order has been changed somewhat as can be seen by comparing the top row of numbers and the bottom row (as used in this movement):

Example 52. Hexachord used.

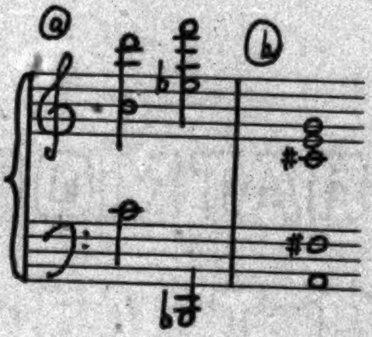


It is closely-related to the hexachord used in the second section of the Double Pas-de-Quatre (see Example 22).

Only two basic harmonies are found in the outer sections (Example 53a). Stravinsky shows great sensitivity to his harmonic shading; the first chord is quite dissonant while the second is less tense. A variation is found in bars 314 and 317 when the flutes hold their pitches and the harp is added. Nevertheless with such limited harmonic resources, one must look to the rhythmic inventiveness to find sustaining interest.

A third chord is found in the middle section (Example 53b) which looks like a dominant seventh with an added thirteenth but is voiced in such a way that f-sharp sounds like the root; it is given harmonic support by the perfect fifth above it and tonal support by the added clarinet.

Example 53.
Harmonies used.



The middle section is more horizontal and contrapuntal in design and is in the usual Stravinsky harmonic style. The forms of the hexachord utilized are:

RI, RI, RI, P, R2, P10.

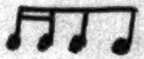
Then the composer bases his material on the chord in Example 53b.

Melody

The solo flute melody in the middle section is one of the few "catchy" tunes in the work. Even so, it is very short, and is composed of nothing more than two consecutive appearances of the hexachord. Then the music becomes contrapuntal and neither voice has a great deal of purely melodic interest. This tune is more open and less narrowly confined than most of Stravinsky's melodies, due to the structure of the hexachord itself. There is a variety of intervals; a goodly number of open perfect fifths and fourths, with minor thirds, major seconds, and major sevenths as well. Effective use is made of leaping grace-note figures, reminiscent of Stravinsky's earliest style of woodwind writing.

In the first and third sections, however, the notes of the series are so distributed that each voice again has a very limited compass. For the most part, flute I is confined to a minor third, flute II to a major third, while the bassoon has a major second (although separated by two octaves).

Rhythm

The outstanding feature of this movement is undoubtedly the rhythm, and it is probably the most interesting purely rhythmic construction of the entire piece. The castanets play a  ostinato in 3/8 time throughout the piece while the woodwinds have motives in either 7/16 or 5/16. At the end of each phrase, the bar lines coincide between the two rhythms, and the castanets have a one-bar solo (they also begin the movement with a bar solo). At two of these points, Stravinsky's sketches indicate that the dancer is to turn her head towards each of the male dancers in turn (for example at bar 315).[1]

There is actually a great deal of regularity and symmetry within the structure. The first phrase has motives of seven plus five, then five plus seven sixteenths. The total of twelve sixteenths is equal to two bars of 3/8. The second phrase is arranged the opposite way: five plus seven, seven plus five. The middle section stays in 5/16 meter so it coincides with the 3/8 castanets only once. Actually there is a distinct feeling of eighth-note pulse here, but placed across the bar lines in such a way that it is syncopated with the castanets.

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[1] White, Stravinsky, p. 455.

During the last part, despite the discrepancy of bar line and meter between flute and castanets, their sixteenth and eighth-notes correspond. However, here as in the first part, the bassoons usually have sixteenth-note motion during the eighth-notes of the flutes.

Stravinsky's one-time friend Ernest Ansermet, thought that the use of two simultaneous meters is due to deliberate calculation by the composer while the ear is divorced from calculation. It is an intellectual creative process which is unnecessary and adds nothing to a work's musical substance.[1] While the layout of the score is more interesting to the eye than comprehensible to the ear, such criticism is needless. It is a convenience to the performers and certainly an integral part of the musical substance. The listener can easily perceive that the ostinato is in 3/8 time with syncopated phrasing from the woodwinds. To change the bar lines to either system would add rhythmic problems for the performers while the final aural impression is apt to be different if the players must deal with syncopated phrasing rather than with irregular meters.

---

[1] Ernest Ansermet, Les Fondements de la Musique dans la Conscience humaine (Neuchatel: Baconnière, 1969), quoted in White, Stravinsky, p. 455.

The metronome is to be set at 92 to the eighth-note while Stravinsky records it at 84.

CHAPTER XII

BRANSLE DOUBLE

(Two male and one female dancers)

Shape

The overall format of this movement is:

Part A	Bar 336 - 343	8 measures
A'	344 - 351	8
B	352 - 364	13
A	365 - 372	8
C	373 - 386	14

Stravinsky gets the maximum benefit from his musical materials. The two A parts are identical except for a new counterpoint for A'. Detractors from Stravinsky's importance (especially those who follow Schoenberg's dictum of never doing what a copyist can do) may like to mention that this is an easy way to fulfill a commission.

Sound

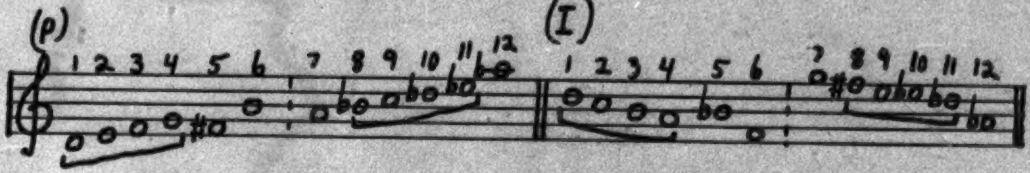
The movement begins with two voices, the one played by first and second violins (with the first frequently leaping upwards another octave and the second split between the trumpet and trombone. The A' part adds another counterpoint shared by the lower strings. In the B section the piano and flutes are added with the clarinets and bass clarinet later. It consists of three or four note chords over a disjointed string line. Part C has a three-part texture, the two clarinets against a line for bassoon and contrabassoon. Furthermore, the trumpet, trombone, and contrabass double occasional notes. The movement ends with a sforzato pizzicato string chord, cutting off the long wind chord much like the ending of the first movement (also the very end of the piece).

The dynamic is forte throughout and the strings are told to play ben marcato. Each note receives emphasis except for a few two-note slurs in the secondary material. In the B part the counterpointing strings alternate between arco and pizzicato. Part C is marcato in piano while the muted staccato brass notes are poco sforzato.

Harmony

The third Bransle is the most complex part of the whole work, structurally.[1] It is based on the following row:

Example 54. Twelve-tone series used.



The strong tonal implications of the row are immediately apparent: the progression by major and minor seconds, the conclusion of each hexachord with a perfect fourth, and the presence of minor tetrachords (marked with brackets above).

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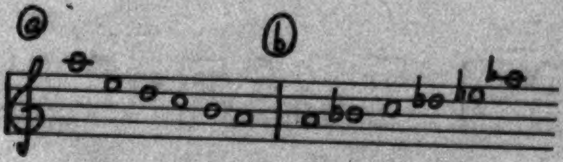
[1] Vlad, Stravinsky, p. 206

An element of unity is provided by the fact that both P and I end on the same note, a tritone away from the starting note.

The first hexachord is the basis of the Bransle Simple while the second hexachord is used for the second Bransle (Example 52). A resemblance between the latter hexachord (Example 55b) and the retrograde version (with flats) of the hexachord used as the building block for the Septet (Example (55a) is noticed.

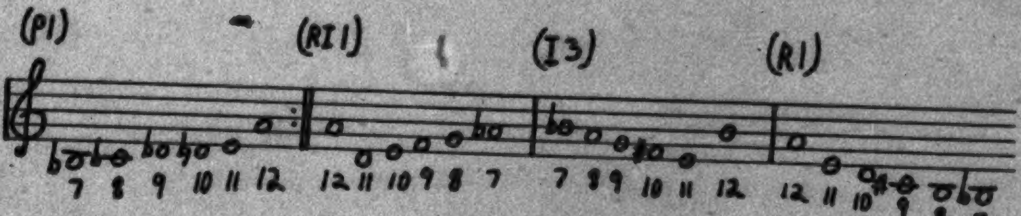
Example 55. Comparison with the hexachord from Septet.



The movement begins with an exposition of P10 and RI10 by the violins. Despite the boldness of the angular line, a certain conservatism is shown by the composer in that this takes the customary phrase unit of eight bars. Furthermore, each twelve-note row is spread over four bars, and each hexachord takes two.

Meanwhile the brasses develop the second half of the series:

Example 56. Development of second hexachord.



Of course, merely enumerating the row forms used does not tell much about musical style; one must search for the reasons why a particular transposition was chosen. All four transformations of the six-note series are present, and it would be a retrograde of itself, reading from both ends, if the third version were not transposed upwards by a major second. A glance at the score reveals that this was done to prevent too much octave doubling. At this particular point the violins dwell on the notes e and f at the same time the brasses have the ninth and tenth notes of the inversion (which would be e and f of I1). It should be noted that the first and third hexachords quoted above form inversions of each other as do the second and fourth.

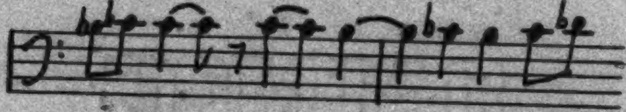
The resulting two-voice counterpoint is standard for Stravinsky; it is dissonant but does not shun consonances. All classes of intervals except tritones are used. The number of eighth-notes in which a particular harmonic interval is found in the first eight bars is indicated below:

Perfect 4ths and 5ths	17
3rds and 6ths	33
2nds and 7ths	23
Tritones	5

The composer manages to have a hint of canon at the octave between the two parts at the end of bar 338 on the notes b-flat, c-flat, d-flat.

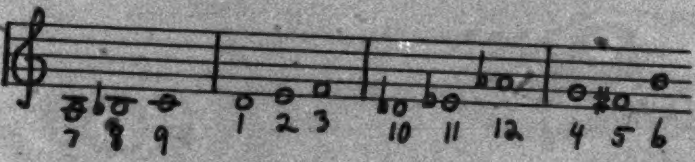
The freedom with which Stravinsky uses the twelve-tone technique to compose music in his own style is evidenced by the repetition of fragments. Example 57 shows the first two measures for the trombone.

Example 57. Trombone. Bar 336-337.



The second appearance of the eight-bar violin theme has an additional counterpoint from the low strings which also develops the last portion of the row in the forms of I8, RI3, and R. Afterwards Stravinsky indulges in a permutation of the row, Example 58. This is an advanced twelve-tone technique, but undoubtedly suited to the composer's temperament. He never let a method use him.

Example 58. Series played by low strings.
Bar 347 to 351.

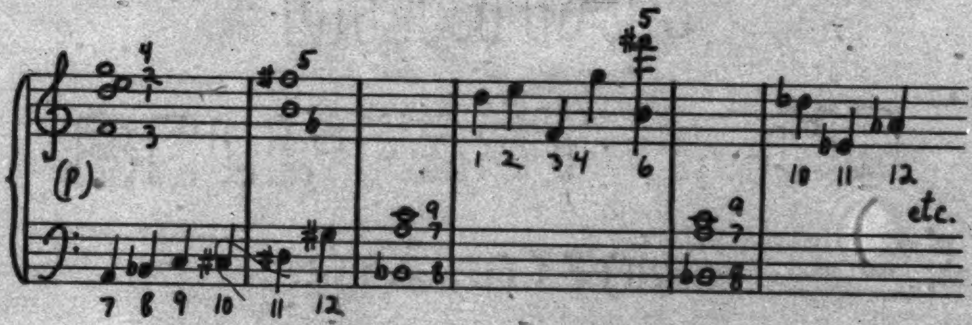


The first portion (made up of the first three notes of each hexachord) is scalic, while the last portion is chordal in nature.

The three-part harmony of the A' sections forms a stylistically consistent fabric of chords, often sevenths and ninths, and sometimes in inversion.

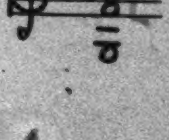
Section B uses the original form of the row in a harmonic rather than a linear fashion. Example 59 is a simplification of what happens, remembering that there is a great deal of repetition of fragments.

Example 59. Part B.



The importance of chords containing a seventh and ninth is seen here as well as in part A' and part C. The row forms in part C seem to have been chosen for the express purpose of ending on another chord of this type (Example 60). The bassoon holds a long f-sharp against the upper two notes before finally resolving on g in traditional fashion.

Example 60. Ending of Bransle Double



The symmetrical arrangement of Part C can be seen below (inverted forms underlined):

clarinet II	1st hexachord	2nd hexachord
clarinet I	2nd hexachord	1st hexachord
bassoon	2nd hexachord	2nd hexachord

The counterpoint in this section of the movement uses more tritones than previously.

Melody

A bold and aggressive melodic profile is found in the opening violin part. There are many leaps of sevenths and ninths and some of almost two octaves in magnitude. The brass counterpoint is more of an offset than a melody and the low strings have so many leaps and rests that it is difficult to hear them as a line. There is no melody as such in the B section; those passages that are not explicitly chordal are so widely spaced that they suggest some form of broken chord.

Rhythm

The sectionalized nature of the movement is underlined by the changes of meter: the A parts are in 3/2 while parts B and C are in 2/2. It is a fairly regular 3/2 meter with the strings usually playing strongly on the beat. The consequent A' phrase (bars 340 to 343 which use the RI10 form of the row) has a little syncopation for variety.

The brasses on the other hand are usually syncopated, forming an irregular duple and triple meter, this being their chief means of independence. The low strings are even more so. Often the passages using the two-note slurs take on a 3/8 cross rhythm. Only quarter, half, and eighth-note values are used, along with dotted quarters and halves.

Part B introduces a number of additional values including sixteenths and triplet eighths and quarters. The rhythm is generally more complicated in this section with a weakened sense of meter.

Part C is in slower motion, with half-notes being the principal rhythmic unit and longer values frequently found.

At one minute 38 seconds, this is the longest of the three Bransles, the other two being only one minute long. The indicated tempo is 112 half-notes per minute while Stravinsky records it at 84, a considerable discrepancy.

CHAPTER XIII

PAS-DE-DEUX

This is the most highly organised movement of the piece, in six sections:

Adagio	411 - 450
	452 - 462
Variation for male dancer	463 - 472
Variation for female dancer	473 - 483
Refrain for male dancer	484 - 494
Coda for both	495 - 503
- Doppio lento	504 - 511
Quasi stretto: orchestra only	512 - 519

Furthermore, there are two distinct subdivisions in the Adagio and the Coda. The Adagio is marked 112 to the eighth-note while the next three sections are Più Mosso at 126 to the quarter. The Coda returns to 122 (to the quarter) with a Doppio lento section. The Quasi stretto is faster again at 138 to the quarter.

Adagio

Shape

Due to the motivic nature of its construction, formal boundaries are difficult to establish. It tends towards the Schoenbergian ideal of continual variation rather than recurrence or contrast.

There is a three-bar introduction. The next part is repeated with comparatively lengthy first and second endings, resulting in a general A, A', B, form. A further interrelationship results because material from the first part (bars 418 to 422) is repeated in the second ending (439 to 442).

A one-bar _più lento_ (86 to the eighth, bar 451) consists of only two notes in harmonics. It leads to the final _a tempo_ section (bars 452 to 462). There is more intricate sixteenth-note motion and more consistent counterpoint than before. The last few bars are chordal.

Sound

The Adagio is for strings only. There is an important _concertante_ part for solo violin and a few solos for viola and cello as well. The relationship of the soloist to the rest of the ensemble shows an influence from Webern's _Symphony_.[1] The texture is quite light; usually for solo only with seldom more than three parts simultaneously. The music is spread over a wide range.

A great deal of attention is given to the individual note, with a mixture of short phrases, _staccatos_, or _tenutos_. Sometimes a note will be singled out to be played _pizzicato_ or in harmonics.

Dynamics are generally _mezzo-piano_ or _piano_ with no _crescendos_ indicated. There is, however, a built-in _crescendo_ in bar 427 when the solo line is added to until it becomes a six-part chord.

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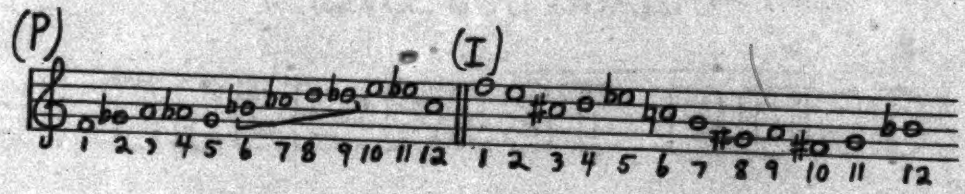
[1] Craft, "Ein Ballett," p. 288.

The ending (bar 457) however is quite different, more chordal in nature, and marked forte, fortissimo, and then piano (bar 461). The solo line is usually marked mezzo-forte and marcato espressivo, the first really sensuous or emotional writing in the entire work, distinctly expressionistic. The solo demands sensitivity but not the virtuosity of the Coda to the first Pas-de-Trois.

Harmony

The series upon which the last quarter of the composition is based is shown below:

Example 61. Series used for last three movements.



Again there is discrepancy among the various authors: Craft,[1] White,[2] and Vlad[3] agree with the above, while Morton[4] says that RI2 is the original series.

The row is simply an alternation of minor thirds and semitones. As such it recalls the Double Pas-de-Quatre in which those two intervals were of great importance. Pitches 5, 6, 7, and 8 form the major-minor triad, long a feature of Stravinsky's style. An example may be found at bar 447 where a c-sharp is followed by an e major-minor chord. It is interesting to note the presence of the B-A-C-H motive in pitches 8, 9, 10, and 11. Also of importance is note number 7, which is the same pitch in both the prime and inverted forms, dividing the octave by the tritone. The tritone is an important element of the series mutation which will be used in the Coda.

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[1] Craft, "Ein Ballett," p. 288.

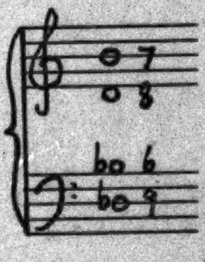
[2] White, Stravinsky, p. 455.

[3] Vlad, Stravinsky, p. 206.

[4] Morton, "Current Chronicle," p. 537.

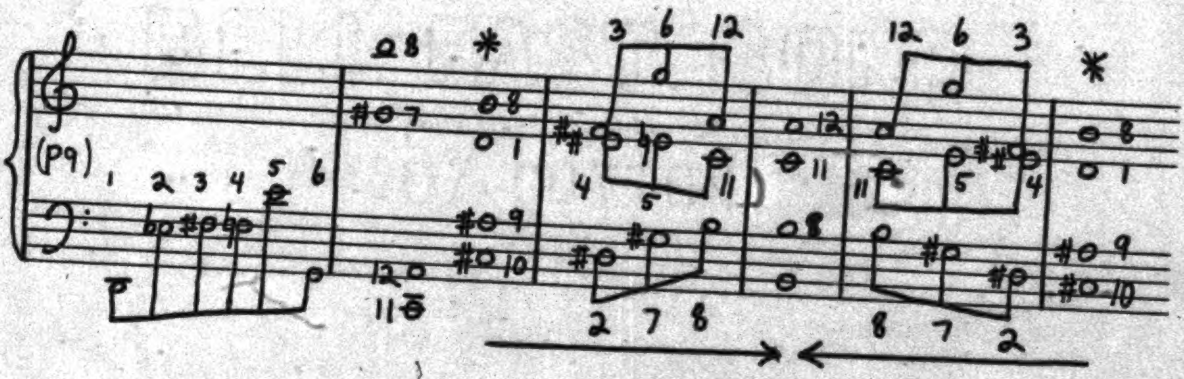
The extreme limitation of intervallic material results in tightly unified composition, the twelve-tone technique being invented for this very purpose. However, the complete twelve-tone row is seldom found intact in the Adagio. Instead, Stravinsky prefers to work with some motivic fragments, repeating, transforming and transposing them, almost improvising upon them in the manner of Schoenberg's "atonal" period. A favorite motive is notes 6 through 9 (also found transposed in 1 to 4), which forms the material for the solo violin from bar 416 to 422 and 438 to 442. These four notes form a chord which serves as a sort of tonal anchor throughout the piece, at bars 413, 427, and the end, bars 458 and 462 (Example 62). See also * in Example 63 and 64.

Example 62.
Chord used throughout the movement.



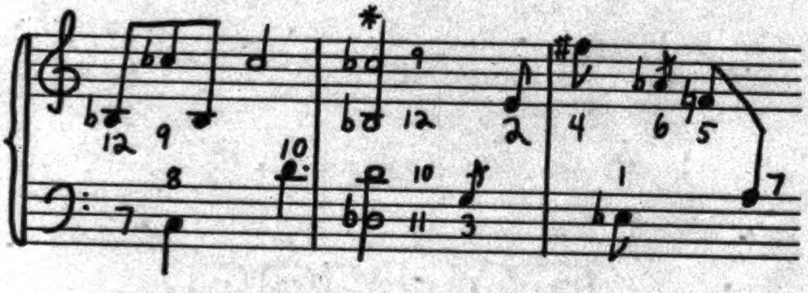
Reiterated major sevenths or minor ninths are important landmarks: bars 419, 426, 431-2, 439-40, as well as the beginnings of both sections of the Adagio at bars 411-12, and 452-453. The second ending following the repeat seems to favor the major third as a harmonic interval. Sometimes the composer's treatment of the series results in a polytonal effect, as in Example 63 from the conclusion of the Adagio, where the individual lines are diatonic fragments. Vertically, the three-note chords that they form are typical Stravinsky chord formations.

Example 63. Harmony at conclusion of Adagio.



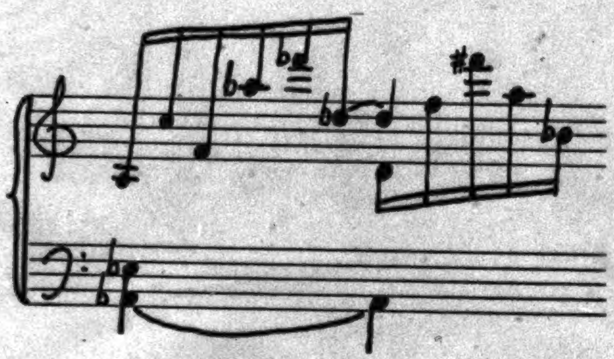
The above example is one of the few in which the series can be traced through all twelve tones in their respective order. However, all twelve notes of the chromatic scale are present in a number of sections as in Example 64 from the three-bar introduction to the Adagio. However, such passages were found in other places throughout the composition, and do not evidence a serial thinking process as much as they show how the ear of the composer had developed to the point where the absence of any one of the twelve tones could be felt as a tendency toward diatonicism. (This passage should be compared with the trombone part, bars 336-337, Example 57, for identical-pitch relationships).

Example 64. Serialism in the introduction.



Sometimes the composer's imagination takes free rein and produces some neoclassic polytonality as in Example 65 which suggests a number of tonal triadic formations.

Example 65. Example of triadic formations.



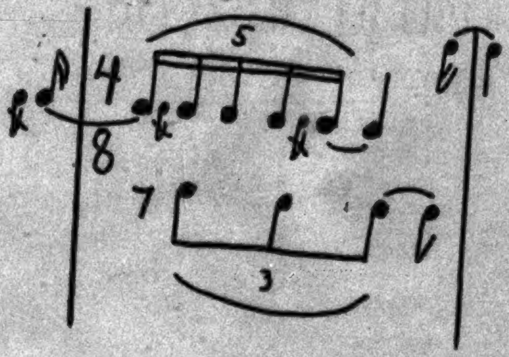
Melody

The melodic lines are wide-ranging, with many large leaps and changes of direction. There are no long lines, for the construction is motivic rather than thematic. Phrase lengths are irregular; or perhaps it would be more correct to say that the music just comes to a stop at times. Some motives are more volatile while others are rather brooding, like variations to an unstated theme.

Rhythm

Rhythmically as well, the music displays a kinship to the Schoenberg school. Syncopation and complexity have reached such a point that rhythm and meter cease to be important elements in their own right. A great many note values are used: eighths, sixteenths, triplets, sextuplets, quintuplets, and grace-notes. Sometimes they are combined in a Scriabin-like complexity:

Example 66.
Example of rhythmic complexity.



The meter is constantly changing between 4/8, 5/8, and 3/8 (with some 3/4), but this is not of importance. However in the last a tempo section, the meter is expressed as 5/16, 7/16, and 6/16, but the actual rhythm of each separate line is more regular than this would suggest. Also important to the rhythmic style of this section is the fermatas, and the occasional ritards and accelerandos of the soloist.

The indicated tempo is 112 to the eighth but the Stravinsky recording takes this considerably slower at 84.

VARIATIONS

The next three sections of the Pas-de-Deux belong together in a simple *da capo* arrangement:

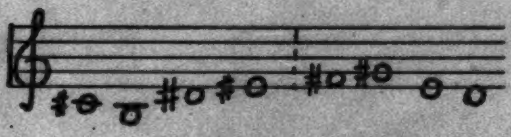
A	male variation	bars	463 to 472
B	female variation		473 to 483
A'	male refrain		484 to 494

They are to be played non-stop, *più mosso* at 126 to the quarter. At the end there is a one-bar general pause before the Coda. The term "variation" refers to the dancing only.

Male Variation

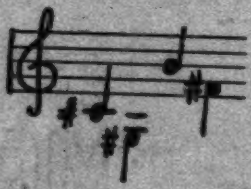
The male variation is a simple canon for three horns (playing one line) and piano. It is clear-cut, masculine, and athletic, played *forte marcato* The musical material consists of one exposition of the following series, followed by the piano three beats later and a perfect fourth lower. Perhaps this particular canonic interval was chosen because of the transposition of the horn, for both voices have identical written notation.

Example 67.
Series used for male variation.



It is simply two whole-tone tetrachords separated by a minor third. The resulting harmonic style is considerably milder than before. The predominant minor seventh melodic interval (which is repeated for almost half the length of the canon) forms quartal harmony with the canonic voice.

Example 68.
Prevailing quartal harmony.



Minor seconds do occur briefly between the parts at bar 469, but the canon ends with a sustained perfect fifth (while the strings introduce the chordal ostinato for the next part).

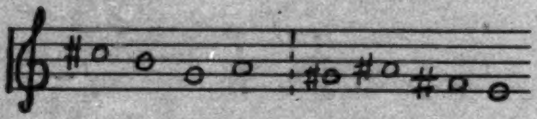
The rhythm suggests an ABA' form. It begins confidently on each quarter beat, then adds a little syncopation for variety, then a flurry of eighth-notes obscures the beat, and it ends strongly, as it began. The melodic line is fraught with leaps.

Male Dancer -- Refrain

The return of the male dancer calls for a return of his original music with a slight change at the very end. Overlapping of the notes in the horn requires the use of the fourth horn and a few notes from the flute (recalling the female variation). The horns are then given a four-bar subito piano passage which is not answered in canon by the piano.

The musical material is based on a new series however:

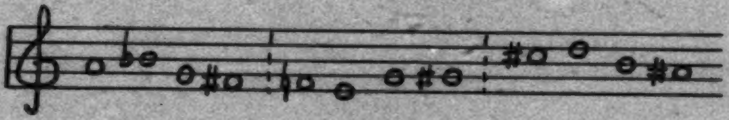
Example 69. Mutated series for male refrain.



It is a permutation of the series used before: two whole-tone tetrachords separated by a minor third. The music is too simple to warrant an explanation such as: the first tetrachord is a retrograde-inversion of the original second tetrachord, while the second is an inversion of the previous first tetrachord.

The ending again has a different harmonic context. It is formed from three different permutations of the four-note motive used in the Adagio (see the bracketed portion of Example 61).

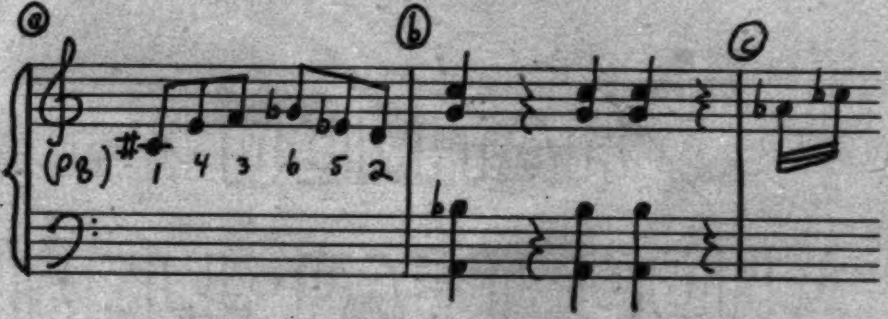
Example 70. Series used at end of male refrain.



Female Variation

The music to accompany the girl conforms to the stereotype of feminine instrumentation: flutes and strings. It too is canonic, the third flute following the first two at the distance of four beats a perfect fifth higher, and augmented to twice the length. The material for this canon is furnished by a permutation of the first six notes of P8 (Example 71). While the leader is waiting for the other part to finish the canon, it varies the material and adds a few notes. The composer again makes use of his novel flute sound, staccato second flute doubles in unison the slurred notes of the first flute.

Example 71. Materials for the female variation.



Meanwhile the strings have a chordal ostinato (Example 71b), which was begun before the end of the previous section. The only two notes missing from P8 are a-flat and c-flat, which are important notes in the third flute and in the closing trill (Example 71c). This trill on a minor third, mildly dissonant with its supporting harmony, reminds one of the ending to the Double Pas-de-Quatre.

Although outwardly written in 3/4 time, the 5/4 ostinato makes this meaningless. The flutes are in irregular duple and triple meter.

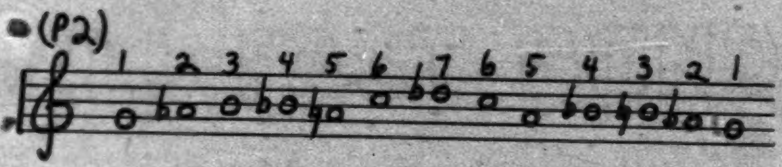
CODA

This section begins with "full-blooded" strings which reminds one of the Bransle Double. Here the strings are set off by brief contributions from the piano assisted by trumpet (and trombone). The strings play only a single line, either first and second violins in unison, or violas and cellos in unison (a few notes overlap). It has the same jagged contours as the Adagio, entirely leaping, but much more excited with sixteenth-note motion at a rapid tempo. Everything is forte and accented.

Tone Row

The music is based on a new version of P2 as follows:

Example 72. Mutated series for Coda.



The series turns back upon itself when it reaches the tritone.

Shape

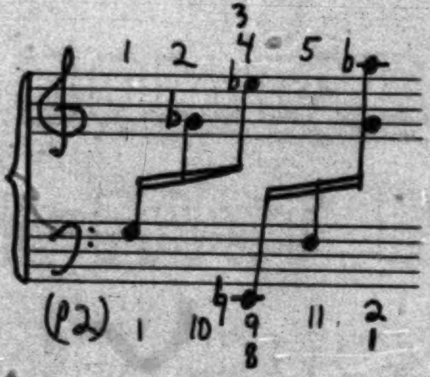
This section is divided into three phrases of about three bars each. The first phrase gives one exposition of the above row by the strings followed by a few notes by the piano and brass. The violins then proceed to give the row again but are interrupted at mid-point by the pause.

In phrase two, they complete the row and extend the phrase by repeating the last ninth, a featured interval in the Adagio. In fact the pitches here are the same as those used in bar 426 (g and a'-flat).

Phrase three is nearly all for piano and trumpet, which go through the row twice. The whole section ends with a repeated harp note A in a syncopated rhythm. The harp forms both endings for the Doppio lento section as well.

The notes with which the piano responds to the strings in the first phrase could be considered as either the first five notes of 12 or merely material drawn from the notes not included in the series of Example 72:

Example 73.
Material in the piano part.



Rhythm

This section is written in 3/4 time, and the quarter note beat can be felt sufficiently so that one can enjoy the vigorous syncopations.

Doppio Lento

There is a different world across the double bar line. In contrast to the concert hall sounds used previously, a mezzo-forte chamber music style is adopted with the tinkly mandolin counterpointed against the harp. The mandolin has a good deal of tremolos while the harp must play secco near the table. The violin soloist doubles a few of these notes and occasionally assumes one part or the other and comes to the foreground. Some notes are given to the solo cello although they are within the range of the violin and form an integral part of that line. According to Robert Craft, this quartet is the climax of the work, not a surprising statement from a devout Webern fan.[1]

The spirit is closely akin to that of the Adagio, with similar melodic materials and lack of definite rhythmic feeling. There are references to the row of Example 72, especially in the mandolin, but no particular row form is slavishly followed. Yet, as in the Adagio, a remarkable unity is attained by the restriction almost exclusively to intervals of minor thirds and semitones.

Quasi stretto

This portion of the music consists of only one melodic line spread over a wide range. It is played in unison by one each of the strings, piano, brass, (timpani too, when a note is available). The dynamic is fortissimo and staccato.

The music consists of one exposition of the modified row in Example 72 with the usual repetions of intervals and displacements at the octave. Then at bar 516 there is a molto decrescendo to pianissimo when the trombones alone play a phrase based on the inversion of the above row, and jump from note 7 to note 12 which is the first note of the next movement.

The rhythm is similar to that for the male variation in that it begins with quarters firmly on the beat, introduces a little syncopation for variety, then some eighths before returning to quarters. There is a *poco ritard* at the end, but the next movement is to be *attacca* and *a stesso tempo*.

---

[1] Craft, "Ein Ballett," p. 284.

CHAPTER XIV

FOUR DUOS

(Male and female)

This is the most abstract, mathematical portion of the work. It is coldly logical, unemotional, and contains unmistakable reminiscences of Webern's Quartet op. 28.[1] The instrumentation reminds one of *In Memoriam*, for twice the onward march of the *pizzicato* low strings is interrupted by the trombones. The cellos' line is doubled in unison by either the double bass or the viola, depending on whatever is most convenient to the range.

The music is devoid of rhythmic interest except for a little syncopation in the trombones which does not deter the strings from their steady undifferentiated quarter-note course. It is as if one was playing through a catalogue of row forms as they would be listed in the typical "analysis," without bar lines or differing values. Perhaps Stravinsky has abandoned the creative aspect of composing for the mechanical.

Although the series shown in Example 61 has been the basis for the last quarter of the work, this is the first time it has been displayed from 1 to 12 in the correct order without interruption or repetition. Like the Coda to the First Pas-de-Trois,

---

[1] Vlad, *Stravinsky*, p. 207.

Stravinsky makes use of the inversion of the retrograde (I of R) rather than the retrograde of the inversion (RI). This is spelled the same as RI2 but the relationship is more organic than a mere transposition.

The various row forms used in this movement are as follows:

I of R	strings
P	strings
R	trombones
R	strings
I	strings
I of R	trombones
I	strings

The last two overlap somewhat so that the trombones last until the end of the movement. The next movement is attacca, indeed notes 11 and 12 of the last row are found across the double bar line.

It is somewhat paradoxical that such strict monodic music should accompany a dancing duo. Perhaps it was intended to show the unity of the couple.[1]

---

[1] Vlad, Stravinsky, p. 208.

CHAPTER XV

FOUR TRIOS

(Male and two females)

The music for this dance is almost fugal in design. The entries of the four voices are shown below. The main entry is concerned with the twelve notes of the series in order, while the continuing contrapuntal voices are quite free with regard to choice of row transformation and permutation. Again they strictly adhere to the limitation of semitones and minor thirds.

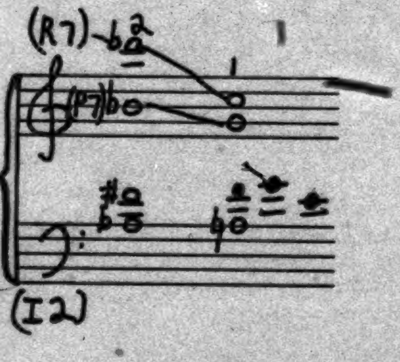
bar	voice	series	instrumentation
539	1.	P7 then R7	violin I and II, viola (unison)
541	2.	P then R	viola and cello (unison) counterpointed by violins
545	3.	P2	viola and cello, trombone added later counterpointed by violin I counterpointed by violin II
549	4.	P7	trumpet I, augmented trumpet II trombones high strings (playing P7 then R7)

The strings play fortissimo while the brasses play forte-piano. There is an effective blend of accents, staccatos, and two-note slurs, with a mixture of big leaps and small intervals in the melody. The rhythm is vital and varied while maintaining a clear-cut 4/4 (almost 2/2) meter.

The vigorous opening leap of a ninth reminds one of a similar motion starting the Bransle Double, which also served as the end of one section of the work. Since the movement begins with comparatively massive resources in relation to the norm established thus far, the problem is how to add voices to the texture and still make a cumulative effect without a splintering one. The second entry, by cellos and violas, is in a very high register for those instruments, going up to "e." In the third entry, the double basses are called upon to emphasize the first few notes while the two violin counterpoints add a tremolo to their predominantly eighth-note motion. Of course, there is no problem with the fourth entry with the entrance of the brasses and the use of augmentation. The two trombones play in unison, but one plays quarters and the other eighths.

It is interesting to note how all four voices lead convincingly towards the horn chord which plays such an important role in the return to the opening music and the Coda:

Example 74. Horn chord in bar 553 and its connection with the preceding fugue.

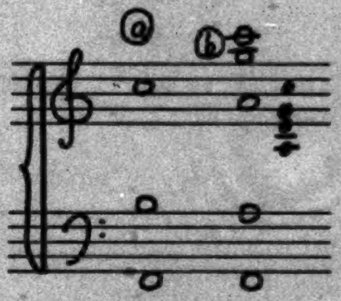


These horn chords are interspersed on occasion among the notes of I and R played unadorned in the style of the Four Duos by the pizzicato cellos (doubled in unison by either the violas or double basses, whichever is more convenient). Everything is played marcato in piano. There is an accelerando and crescendo until the Coda.

CODA

The Coda begins when the trumpets take over the four-part horn chords and play the opening fanfare with repeated chords rather than the single c". There is also a slight difference between the accompanying chords in the opening Pas-de-Quatre and here:

Example 75. a. Accompanying chord at beginning of work.
b. At final Coda.



There is a fuller texture, wider spacing, less dissonance, and a stronger feeling of tonality, (an F9 chord).

Because of the regular quarter-note beat just before, it is now possible to hear the first note of the fanfare as coming a sixteenth after the beat, which was not possible at the very beginning of the piece.

From here on, the music is an exact repeat of the first movement of the piece except for the very last chord on the brasses' cut-off. It is very fully scored in five parts for harp, piano, and strings, with a three-part mandolin chord and a timpani bass. In the first version only a lightly scored chord from the harp and low strings was used.

At bar 603 (equivalent to bar 43), there is an indication for the girls to leave the stage and for the men to take the positions they had at the beginning, at the rear of the stage with their backs to the audience. This is the point at which the music prematurely slows the tempo as if it were about to end. The true significance of the last fanfare passage is now seen as a dénouement.

PART THREE, THE SUMMATION

CHAPTER XVI

THE CHOREOGRAPHY

Ballet has always been Stravinsky's most successful *genre*., It had been ten years since his last ballet, *Orpheus*, so *Agon* was eagerly anticipated by a public who wished a return to his old style, especially since the title indicated a return to Graeco-Roman subjects. Further, it was commonly believed that serial music was diametrically opposed to the concept of the dance, and that Stravinsky would naturally repent and end his defection to the serial camp. A good example had been written in 1932 when Schoenberg wrote his *Dance of the Golden Calf*.

The success of the venture was virtually guaranteed by the close collaboration between Stravinsky and Balanchine, as in the previous ballet *Orpheus*. It must be understood, however, that collaboration in this case means that once the composer understands exactly what is required of him, the process of creation takes place behind closed doors.

The choreographer was born Georgi Melitonovitch Balanchivadze (on January, 9, 1904, in St. Petersburg, Russia). His father Meliton, was a composer and collector of folk songs (sometimes referred to as the "Georgian Glinka") while his brother Andrei is still the leading Georgian composer of high repute in the U.S.S.R. Balanchine received training in piano and composition at the St. Petersburg Conservatory and studied dance at the Maryinsky Theatre. He joined Diaghilev's entourage in 1924 and emigrated to the U.S. in 1933 with Kirstein's visionary prompting.

A certain affinity for the composer is bound to develop after choreographing so many of his works:

Le Chant du Rossignol, 1925
Firebird, 1949
Le Renard, 1947
Appollon Musagete, 1928, 1937, 1941, 1942, 1943, 1947, 1951
Le Baiser de la Fee, 1937, 1940, 1951,
Balustrade (Violin Concerto), 1941
Circus Polka, 1942
Danses Concertantes, 1944
Elégie, 1948
Orpheus, 1948
Agon, 1957
Octet, 1958
Monumentum pro Gesualdo, 1960
Ragtime, 1960
Noah and the Flood, 1962

Stravinsky expressed admiration for his musicianship, stating that he could talk with him in purely musical terms without delving into dramatic or balletic analogies. "He had no difficulty in grasping the smallest details of my music, and his beautiful choreography clearly expressed my meaning."[1] Similarly Balanchine was fascinated by and had unlimited confidence in Stravinsky's authority over time. As an organizer of rhythms he was "more subtle and various than any single creator in history."[1]

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[1] Stravinsky, An Autobiography (New York: Norton, 1962), quoted in White, Stravinsky, p. 72.

The entire creation of Agon may be attributed to Stravinsky and Balanchine, for there were no costumes, decor, drama, or other frills (lighting by Nananne Porcher). The girls wore black leotards and pink tights while the men wore black tights and white shirts. Madame Stravinsky has voiced the opinion of no doubt many a ballet lover when she asked why they must wear those "things like underwear, suitable for rehearsal but having no charm for performance."[2]

Choreographic indications are few in the score: only the number and sex of the dancers and the statement at the beginning and towards the end that the four male dancers are to be aligned across the rear of the stage with their backs to the audience. The curtain rises before the music begins. Mr. Balanchine took great pains to ensure that he complemented the music with dances of comparable "density, quality, metrical insistence, variety, formal mastery, or symmetrical asymmetry."[3]

Ballet lags behind the other arts and so Agon has been called a definite breaking point in traditional ballet choreography.[4] Like The Rite of Spring, the revolutionary aspect of the piece lies in the dance rather than the music. At least one English critic has lamented the fact that audiences have become too staid to cause riots of the 1913 variety.[1] Agon has issued a challenge which may have changed our concept of ballet much as Picasso did for art. Firstly it challenges our traditional concept of beauty and our ideas of what may or may not be done in a ballet. Secondly, it is for the mind and not only the senses. It requires a degree of concentration such that few can understand it on first seeing (unlike most ballets which result in a fourth impression much the same as the first).[2]

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[1] Stories of the Great Ballets, p. 11.

[2] Paul Horgan, Encounters with Stravinsky: A Personal Record (New York: Farrar, Straus and Giroux, 1972), p. 92.

[3] Balanchine, Op. cit., p. 11.

[4] Christina Brundage, "Agon: Its Future Importance," Dance Magazine, 32 (September, 1958), p. 32.

The newness may be clarified by analogies to music: it is contrapuntal in approach with both vertical and horizontal aspects. Like much contemporary music it avoids consonance and harmony. Stravinsky thinks of it as an abstract design by Mondrian while Balanchine compares it to an I.B.M. computer, a machine that thinks. John Martin said it came close to the margin where it might "break the sound barrier and pass out of the realm of ballet into pure mathematics."[3] Bernard Taper speaks of the amazing events in some mysteriously coherent pattern which could not happen in the real world but which seem inevitable in the world of Agon.[4]

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[1] Barnes, "An English Agon," pp. 36-37.

[2] Brundage, "Agon," pp. 30-33.

[3] Martin, "Review," p. 56.

[4] Balanchine (New York: Harper and Row, 1960), p. 286.

Balanchine's understanding of the dancing body, especially female, is endless. There is a greater separation of style between male and female than is customary in Balanchine's work, and this is reinforced by Stravinsky's musical characterization.[1]

The choreographer's experiments with pure movement, although based on a classical foundation, must have been difficult for the dancers because of the degree of complexity. It is probably as complex and sophisticated a piece of choreography as had ever been devised.[2] The rhythms were apparently simple but actually quite complex and members of the company considered it the most difficult they had ever had to count. Movements were so interdependent that to miss one count would have been a disaster. It would be unfair to state, as one critic did, that it is like watching a tight-rope walker where the thrill lies in the danger rather than in the aesthetic satisfaction.[3]

To John Martin it seemed humanly impossible, with no two people ever on the same beat, an isolated phrase making no sense without the counterphrase of someone else while the phrasing of the music gives only occasional points of orientation.[4] To Doris

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[1] Hering, "Review," p. 24.

[2] Taper, Balanchine, p. 281.

[3] Manchester, "The Season in Review," pp. 7-8.

[4] Martin, "Review," p. 56.

Hering the dance designs grew with the exploring grace of a vine,[1] while Paul Horgan described it as a formally erotic but chaste body visualization.[2] Body movements may be repeated in their entirety, fugally, or in fragments, the movement of one dancer stated by another but in a different position, a different direction, or with a changed emphasis.

More detailed descriptions of the original choreography may be gleaned only vaguely from eye-witness accounts. The dancers in the Pas-de-Quatre seem to be warming up, and when the whole group is on stage they zigzag like a "crowd in a railway terminal." The Saraband was danced by Todd Bolender with a turned in leg motive, the Gailliarde by Barbara Walczak and Barbara Millberg with gay leaping steps.

The Bransles were improvisations rather than historical. Roy Tobias and Jonathan Watts each danced to one of the trumpets in the canon, a marvel of timing and speed. Melissa Hayden had a gruelling solo full of rapid hip articulations. In the trio the boys showed off the girl, lifting and balancing her. The Pas-de-Deux for Diana Adams and Arthur Mitchell was a constant play of physical contrasts: complicated versus simple movement, rounded against angular movement, which were described as "unbelievable convulutions on the border of acrobatics."[3] The motivation came from the man with the lady playing the part of a pliant doll.

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[1] Hering, "Review," p. 24.

[2] Horgan, Encounters, p. 92.

[3] Manchester, The Season in Review, pp. 7-8.

The company used for the initial season (which called for extra productions) is as follows:

Diana Adams
Barbara Walczak
Melissa Hayden
Barbara Millberg
Todd Bolender
Roy Tobias
Jonathan Watts
Arthur Mitchell
Roberta Lubell
Francia Russell
Dido Sayers
Ruth Sobotka

While *Agon* became an important and popular part of the repertoire of the New York City Ballet, it was less well received in Europe, despite the eagerness with which it was anticipated. The most important productions outside of New York are listed below with the choreographer and decor-costumes designer respectively:

1958 Hanover Landestheater
  Yvonne Georgi, Rudolf Schulz

1958 Düsseldorf, Deutsche Oper am Rhein
  Otto Kruger, Dominik Hartmann

1958 Berlin Staatsoper
  Tatjana Gsovsky, Jean-Pierre Ponnelle

1958 London Royal Ballet
  Kenneth MacMillan, Nicholas Georgiadis

1959 Vienna Staatsoper
  Yvonne Georgi, Marcel Escoffier

1959 Frankfurt, Städtische Bühnen
  Tatjana Gsovsky, Hein Heckroth

The very fact that a costumes and decor designer was used in each production is indicative that the original intent of the first creators was not slavishly followed. In the Berlin and London versions two additional dancers were called for, and there was dancing in the interludes.

In Germany the ballet was heralded as one of the most important recent additions to the musical theatre although, each production was done in such a different manner that they may as well be based on different music. The Düsseldorf effort was labelled as honest but labored and severely limited technically, rather classroomish. The Hanover ballet emphasized the contest aspect while the Berlin one was fascinating enough to forgive some of the infidelity to the composer. It did seem to match what Stravinsky was thinking behind the score and it never used more than twelve dancers at one time. On the negative side of the ledger, this critic stated that it lacked coherence and logical consequence.[1]

A differing journalistic tradition in Britain brought forth the most abusive criticism, although Kenneth MacMillan's work was the best-know east of the Atlantic. By acclamation the orchestral performance was voted appallingly bad, while rather debatable costumes and décor were used. The heresy was increased by the underpinning of some sort of vague story to the choreography, although it did use a simple and less cluttered style of dancing than the English were prone to at the time.[2] A.H. Franks felt frustrated by the lack of any tingling climaxes or any really infectious dancing but found some interesting and witty dance patterns in spite of the "severe rhythmic and emotional limitations" of the music.[1]

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[1] Horst Koegler, "Three German Agons," Dance Magazine, 32 (November, 1958), p. 38.

[2] Barnes, "An English Agon," p. 36.

In 1962 the New York City Ballet made a cultural exchange tour to Russia, and this ballet proved bewildering even to the dancers of the Bolshoi. The press found it closer to mathematics than to art and tried to express to their readers that it was a prime example of Western decadence without damaging the goodwill being promoted by the tour.[2] However the Russians had a word similar to Agon meaning "fire" and most people were probably looking for some sort of Rimsky-Korsakof fire dance.[3] Perhaps this play on words was in Stravinsky's subconscious when he chose the title.

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[1] A.H. Franks, "No Contest! Agon at Covent Garden," Dancing Times, 48 (September, 1958), p. 555.

[2] Zakharov, "Moscow Press," p. 12.

[3] Taper, Balanchine, p. 286.

CHAPTER XVII

CONCLUSION

One is constantly reminded how similar the Stravinsky of *Agon* is to the Stravinsky of more familiar repertoire a generation earlier: "... what is at least as interesting as how Stravinsky's music changed with his adoption of serial methods is how it remained the same."[1]

This is not unexpected from such a powerful musical personality. He adopted the serial technique after it was fully-developed in much the same way he adopted the procedures of Tchaikovsky and Pergolesi, even Gesualdo and Bach. Approaching from without, he reinterprets and transforms the method so radically that it remains only superficially related to the original. By way of contrast, Schoenberg, like Haydn, modified and extended a language that he was largely responsible for.[2]

Even though the work was composed over such a lengthy and transitional period of the composer's creative life, there are few problems of unity. Admittedly, the process of unification has been achieved largely by the simple repetition of the diatonic Prelude and opening fanfare throughout the score. However, what is most significant is that Stravinsky has achieved a brand of serial music which is not chromatic while portions of the work are most chromatic without reference to serialism. Chromaticism is sometimes treated as an elaboration of diatonicism, sometimes as the raw material of serialism, and sometimes the two techniques overlap or dovetail.[1]

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[1] Milton Babbitt, "Remarks on the Recent Stravinsky," *Perspectives of New Music*, 2(Spring-Summer, 1964), p. 42.

[2] Edward T. Cone, "The Uses of Convention: Stravinsky and his Models," from *Stravinsky: A New Appraisal of His Work*, edited by Paul Henry Lang (New York: Norton, 1963), p. 32.

This has prompted Eric Walter White to note that Agon is like Canticum Sacrum in that it begins diatonically and gradually becomes more chromatic and serial and then more diatonic.[2] This is somewhat oversimplified. Firstly, the return to diatonicism is merely the result of the recapitulation of the opening movement and does not indicate a gradual crescendo-decrescendo of avant-gardism. Secondly and most importantly, the essay neglects to mention the fact that many of Stravinsky's tone rows and much of his serial writing are very tonally oriented.

There are numerous places in the score where the chromaticism approaches all twelve tones: the oboe and bassoon melody from bars 63-64, (Example 12), the wind triads in bars 69-73 (Example 16), the oboe, clarinet and trumpet in bar 85 (Example 21), and the opening of the Adagio in bars 411 to 413. It is as though Stravinsky had become so attuned to chromaticism that the absence of any one of the twelve notes became apparent. Total chromaticism had been used before though; the second of the Three Japanese Lyrics uses all twelve notes before the end of the second bar. Perhaps, like the serialists, he was becoming a prisoner of the number twelve even before he adopted dodecaphony. (He always claimed greater freedom with seven tones.)

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[1] White, Stravinsky, p. 452.

[2] Ibid.

Serial implications in the Double and Triple Pas-de-Quatre are problematic. The second section of the Double Pas was written in December 1953, long before work was begun on Canticum, and yet it bears a certain resemblance to the Coda to the First Pas-de-Trois which is the first piece to use a twelve-tone row. The discovery of a twelve-tone row in the first section of the Double Pas is probably accidental, although not surprising in such a chromatic movement. What is more important is the great degree of unity achieved by interval invariance, the alternation of minor thirds and minor seconds. The principle is more closely observed in the last section of the work which is supposedly based on the row quoted in Example Ig but which in fact seldom follows the row in its entirety.

To quote Milton Babbitt again, "a composer who has throughout all of his creative life been consumed by the temporal, and--therefore--order, in music, by the constructive possibilities and significances of the interval, might well be strongly attracted to the first widely employed musical system which incorporates temporarility into the very foundation of its structure and intervallic invariance into the fundamental formulation of its operations."[1]

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[1] Babbitt, "Remarks," p. 46.

Schoenberg devised the twelve-tone system as a means of control over his previous atonal experiments in which unity was brought about by interval. Perhaps Stravinsky too felt the need for some form of systematic control. Perhaps it was historically inevitable that he should adopt the system, surrendering to the modern Philistines in the musical battle of the century between Stravinsky and Schoenberg, paling by comparison the disputes of the last century. Or, perhaps in his seventy-fifth year the composer had run out of ideas and had resorted to mathematics in order to churn out his commissions.

The last statement is the easiest to refute, for Agon is certainly a masterpiece and in no way shows lack of invention. Contemporaries of Stravinsky and Schoenberg are more inclined to notice the differences between them rather than the great deal of similarity. As early as 1917, Debussy wrote that Stravinsky was inclining dangerously towards the side of Schoenberg.[1] Time will likely reveal that the difference in style between the two is probably no greater than that between Wagner and Mussorgsky. To Wagner and Schoenberg, melody and rhythm were based on the Germanic ideas of stress and relaxation, while Stravinsky based his on the dance and on additive rhythms. The Russians enjoyed color in their harmony but did not seek to expand it by chromaticism and the expressive appoggiatura. Stravinsky never immersed himself in expressionism —another blow against the long-dead myth that serial music must sound like that of the Viennese. Perhaps his cool temperament is more receptive to serial theories than the hyper-romantics, which points out the greatest enigma of all. Stravinsky's mind never sought to rationalise what he did, accepting the free treatment of dissonance as a fact without defending himself with acoustical or mathematical laws. Schoenberg on the other hand, while wallowing in emotionalism, was compelled to intellectualize upon everything he did.

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[1] White, Stravinsky, p. 54.

(It is indeed unfortunate that Stravinsky and Schoenberg never met amicably in their lifetimes. Throughout their careers, records of studious ignorals of each other are numerous, culminating in the almost shameful fact that the two were separated by only ten miles of Hollywood real estate for eleven years. Nevertheless, tales of personal animosity were no doubt exaggerated by over-zealous disciples on both sides who helped to keep them apart. Stravinsky was genuinely regretful about the universal neglect the other great composer was facing.)

Stravinsky would never experiment with serialism without conviction. "Mr. Stravinsky always knows exactly what he is doing, what he wants, whither he is going, and what he will attain."[1] Furthermore, there is nothing in the composer's makeup to make him so narrow-minded that he would not even investigate the potential of serial music. What then caused him to consider these new possibilities more than a generation after the invention of "composing with twelve-tones"?

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[1] Lang, Stravinsky, p. 13.

By 1951 all three giants of the original Viennese school were dead, and Stravinsky was not familiar with a single piece of serial music, the music which had affected nearly every quarter of the cosmopolitan music world. This is not entirely unpardonable, for at this time several of Webern's works had not yet been performed in Europe and recordings and performances were quite rare. Also at this time Stravinsky had completed The Rake's Progress, his largest composition in the neoclassic idiom, no doubt leaving him with a feeling that he had exhausted the style and must broaden his creative outlook.

Then Robert Craft entered the scenario, a very keen and knowledgeable advocate of serialism. Stravinsky's first real exposure to this music was to Webern's Quartet Op. 22 which he heard in January 1952. From 1952 to 1955 no composer lived closer to Webern's work, which presented him with the greatest challenge of his life, much more so than either Berg or Schoenberg. Although attracted by much in the music of Schoenberg, he did not really like any of it except Pierrot and the Serenade.

The music of Stravinsky's late period is characterised by a greater density or specific gravity than his neoclassic works. "I know that portions of Agon contain three times as much music for the same clock length as some other pieces of mine."[1] This demands greater effort from both composer and listener. Stravinsky's sketchbooks usually differ little in appearance from the published edition, but his sketches for Canticum Sacrum and Agon are larger, more complicated, erasure-smudged, and littered with staves containing serial orders and transpositions of series. They are more of a record of growth than the earlier sketches whose genesis on minute scraps of paper met the waste basket.[1]

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[1] Robert Craft and Igor Stravinsky, Conversations with Igor Stravinsky (Garden City, N.Y.: Doubleday, 1959), p. 23.

At this time, the composer often expressed the feeling the period of harmonic discovery was over: it had a brilliant but short history, and harmonic novelty is at an end. Harmony was never a crucial element of Stravinsky's language. Twelve-tone music grew out of a tradition in which harmony was paramount. The many tonal implications in his rows, including the use of octave doublings show that he arrived at serialism by a much different route from the Viennese. "The intervals of my series are attracted by tonality; I compose vertically and that is, in one sense at least, to compose tonally...I hear harmonically, of course, and I compose in the same way I always have."[2] It is really a small step to go from free tonal music to twelve-tone music with tonal implications.

For Stravinsky, serialism was neither a harmonic control nor a substitution for tonality, but a formal idea which could be used by other formal methods in the same work.[3] He was more interested in the vocabulary rather than the intellectual ramifications of the method.

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[1] Robert Craft, "A Personal Preface," The Score, (June, 1957), p. 10.

[2] Craft, Conversations, p. 22.

[3] Francis Burt, "An Antithesis", Score, 18(December, 1956), pp. 7-17.

An important part of the composer's makeup is his liking for restrictions upon his work. He felt terrorized at the limitless possibilities upon beginning a work. "Art must impose limits upon itself."[1] Such a philosophy made him ripe for conversion to the twelve-tone camp. In 1952 he stated that the serial composers were the only ones with discipline; "serial music is pure music."[2] He compared serial composition with a crystal, a way of presenting several sides of the same idea.[3] "The serial technique I use impels me to greater discipline than ever before."[4]

"The rules and restrictions of serial writing differ little from the rigidity of the great contrapuntal schools of old. At the same time they widen and enrich harmonic scope; one starts to hear more things and differently than before."[4]

This interest in counterpoint is crucial and naturally invites comparison with other composers in their mature years: Bach's Art of the Fugue and the great fugatos of Beethoven, to name only two. To carry the analogy further, the late works of Bach and Beethoven were written primarily to satisfy the inner creative impulses of those two thoroughly experienced craftsmen. It is not surprising that Stravinsky after a lifetime in the craft of music (and becoming very successful in terms of monetary gain and public adulation as well) should indulge himself in a thoroughly selfish quest for technical perfection. Like Bach and Beethoven, public performance and applause had become towards the end of their lives, the least important factor. It is interesting to note that Bach was the chief musical presence in the Stravinsky household during this period.[1] Paul Collaer made the observation that although it is widely believed that Stravinsky was under the sign of Webern and Schoenberg, he was equally under the sign of Bach and Gesualdo.[2]

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[1] Igor Stravinsky, Poetics of Music (New York: Vintage Books, 1956), p. 66.

[2] White, Stravinsky, p. 108.

[3] Robert Craft, Stravinsky: Chronicle of a Friendship, 1948-1971 (New York: Knopf, 1972), p. 58.

[4] Craft, Conversations, p. 22.

Stravinsky relates this renewed contrapuntal interest with his unchanging rhythmic sensitivity in the Conversations: "We are located in time constantly in a tonal-system work, but we may only 'go through' a polyphonic work, whether Josquin's Duke Hercules Mass or a serially composed non-tonal-system work."[3]

This increasing admiration for musicians who were craftsmen, coming from a man who had sought after craftsmanship all his life, certainly made experimentation with the tools of contemporary musical technicians highly probable. Three trends in Stravinsky's music especially point the way to his adoption of the serial technique:

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[1] Craft, "Personal Preface," p. 11.

[2] Paul Collaer, A History of Modern Music, trans. Sally Abeles (New York: Grosset and Dunlap, 1961), p. 151.

[3] Craft, Conversations, p. 23.

the tendency to use short rows as a thematic idea, the presence of all twelve tones in a short space of time in various sections of this work, and the quest for unity by using only a few intervals.

Although these trends are highly pertinent to serial methodology, one must be careful when using the term "evolution" in regard to Stravinsky's music. There was no continuous development in the search of some expressive ideal as was the case with Schoenberg, but rather a putting-together of various sounds and rhythms in the manner of a craftsman. Being an expert judge of finished products, Stravinsky was sure to handle any material he chose to work with.

The various influences and personal inclinations which prompted Stravinsky to adopt and experiment with the serial technique are easily documented. This does not mean to say that it was historically inevitable that he did so, or that it is inevitable that every self-respecting composer who wishes to remain in the mainstream of the contemporary common practice must also adopt the technique. The very fact that he continued to compose good music for many years after the invention of composing with twelve tones indicates that there is much to be written in the old style and because Stravinsky chose a line of personal development contrary to what the public expected of him does not mean that all other styles and techniques have been exhausted by Stravinsky or anyone else. Also the fact that much good music has been written in the dodecaphonic or the serial-but-less-than-twelve-tone manner, is indicative that much good can come out of this rather mathematical theory of Schoenberg's.

However, no one should claim any unjustified superiority of this compositional method as a result of this or any other research into the matter. A "method" does not gain in respectability or usefulness merely because of who elected to make use of it and when they used it in relation to some grossly simplified time-chart of the development of music history. One should only use the tool of analysis in order to gain a deeper understanding of the objective laws of musical composition and thus perhaps lend some insight into the more subjective areas of the creator and performer.

It was certainly Stravinsky's privilege to let his strongly individualistic mind investigate whatever he chose, regardless of which direction others may have thought he would turn. The fact that Stravinsky was pursuing the twelve-tone technique considerably later than several equally respected and influential composers does not reflect upon Stravinsky's lack of scholarly awareness. Neither does it suggest that the twelve-tone technique is not worthy of consideration by a great composer. It merely and accurately demonstrates that Stravinsky was not a "trendy" man. Regardless of where his intellectual curiosity led him, he would not adopt anything into his own composition without an inner conviction that it was right for the particular musical function that the material was called upon to perform.

Thus, although it has been shown that Stravinsky has adopted a new manner of thinking about his materials, and his music may now be analyzed in the fashion currently in vogue among scholars, the question remains whether any real stylistic change has been produced. Does Stravinsky's music still have the same distinctive individuality that it once had or has it merged with the great mass of undistinguished and uninspired contemporary music which has been written in the name of this or that theory? A concluding discussion of the SHMRG analysis shows that the latter is not the case. Stravinsky's "style" has not changed all that much and it is still unmistakably Stravinsky.

With regard to Shape, the old methods of construction are still evident with sectionalized construction (often in eight-bar units) and very little development or transition. The large numbers of contrasting movements makes it relatively easy to conceal any stylistic differences that may occur in a piece composed over such a long period of time and with varying degrees of utilization of the serial methodology. For this reason, perhaps Agon is not the best choice of an example to study from the transitional period between Stravinsky's neoclassical and serial styles.

Although outside the realm of the discussion concerning the transition to serialism, the exploration and utilization of instrumental resources is perhaps the most fascinating aspect of the analysis of Agon. The work is rather conservative in that it is confined to a conventional orchestra but remarkably imaginative in the variety and effectiveness of the chamber groupings. Agon demands a great deal from the orchestra in an age when the performer is considered, in some quarters, on the path to obsolescence.

Harmony is not a crucial element in the problem but here too, many of Stravinsky's trademarks are in evidence. Chordal formations are still typical (major-minor chords, quartal harmony, common triads with "wrong" notes, polytonality), the approach to consonance and the use of intervals is quite neoclassic, and even the introduction of twelve-tone rows has not changed the basic treatment of tonality long used by Stravinsky.

Stravinsky was largely responsible for the emancipation of Rhythm, which has probably contributed more to the development of contemporary music than the rise of atonality and the twelve-tone technique. Rhythmic inventiveness and vitality are no less important or less apparent in Agon that in other pieces throughout his career. The adoption of serialism did not simultaneously result in an expressionistic rhythmic style, although some passages do evoke the memory of Webern.

Melody as well has not seen any appreciable change with the introduction of tone-rows, indeed the particular rows chosen by Stravinsky lent themselves well to the formation of typical Stravinsky tunes using mainly stepwise motion or else, when expanded by octaves, sevenths and ninths. There are a number of examples of melodies narrowly confined to the range of a fourth. However the melodic element is not the most distinguished factor in the composition of Agon and the horizontal aspect should be judged in view of its contribution to the contrapuntal fabric.

One must be careful to not judge a work of art by the method with which it was constructed, but to compare any piece of music in any style from any period of history with the same aesthetic yardstick. It is too simplistic to say that a work is more or less advanced because it was constructed more or less according to contemporary theoretical practices. It would be dangerous to extract any but the broadest generalizations from this thesis concerning the historical inevitability of serialism, the future of contemporary music, the correctness of Schoenberg's theories, whether Stravinsky "needed" serialism, or even the value of Stravinsky's late compositions as a group.

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